AN ENCYCLOPAEDIA OF SOUTH INDIAN CULTURE

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ADDENDA

It is regretted that the entry on *Basavaṇṇa* had to be put as an addenda at the end because of some oversight of the compilers.

ERRATA

Page	*Line*	*For*	*Read*
32	27	adopt	adept
34	13	kambao	Kamban
58	14	it	he
58	24	Chitdurga	Chitradurga
59	34	Kanara	Kannada
60	25	of	to
68	18	Ralyāṇapura	Kalyāṇapura
69	33	Uccandi	Uccangi
70	34	Mumnabad	Humnabad
71	23	bajāra	hajāra
112	1	*Eraḍaneva*	*Eraḍaneya*
117	15	Pamapa	Pampa
180	32	is	are
185	34	in	in in
200	1	emplified	exemplified
221	11	of	or
238	8	be	the
243	18	Bidalam	Bīḍāram
264	6	Kuraañji	Kuravañji
265	9	*Akaṣaram*	*Akṣaram*
268	11	hundred of verses is	hundred verses are
272	17	poems	poem
272	18	is	viz.
298	23	Omit the item *Muttayya Bhagavatar.*	
355	6	*nirṇava*	*nirṇaya*
358	22	*Musuku, Tegeye, Māyāngane*	*Musuku tegeye māyāngane*
359	13	*Mānūru*	*Kānūru*
371	25	1827	1927
376	31	for	of
423	26	and	he
425	29	the canons	with the canons
437	32	begin	begin with
440	12	1818	1878
443	3	and is	is
444	12	heal	hear
455	1	Sastrial	Sastrigal

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SOUTH INDIAN CULTURE

Abbakka A queen of heroic exploits to her credit in the history of Karnataka is *A* of the 17th century who ruled in Ullāla near Mangalore as representative of a small dynasty. Prior to her in ruling the principality was her mother, also called Abbakka, who had defeated the Portuguese in combat once, but who had to enter into an agreement with them later. Abbakka's father, Kāmarāya, was the head of a neighbouring province.

A did not relish the idea of being subservient to the Portuguese and hence refused to pay taxes to them and started to have trade relations directly with countries overseas. The ships carrying merchandise used to go to Arabia unhindered during her regime till such time as differences arose between her and her husband who was head of the Banga province. There were a few battles fought between the two, after which she accepted tutelage under Venkatappa Nayaka of Keladi to ensure security for her province. She also contracted friendship with the Zamorin of Calicut who was a sworn enemy of the Portuguese, to counter which her husband gained the support of the Portuguese. And yet, *A* ruled for many years more.

With a design to punish her severely, the Portuguese seized a mercantile ship of Ullāla and *A* beseiged their fort in Mangalore by way of a retaliation. She seized four mercantile ships of the Portuguese for the one which they had seized and asked for support from Venkatappa Nayaka of Keladi before the Portuguese could obtain reinforcements from Portugal. The army of her spouse Bangaraja was defeated in 1618 by him. The Portuguese army was later defeated by Abbakka's army in cooperation with the armies of Venkatappa Nayaka and the Zamorin of Calicut. This created a sensation in the whole of Europe, it is said. This patriotic queen was also an able administrator as highlighted by the Italian Petrodallevalle in his travelogues.

Abdul Khadir Maulavi, Vakkam (1873-1932) Important among the social reformers of the muslims of Kerala was *AKM*, a scholar in Arabic, Persian, Urdu and Malayalam. Encouraging the muslims to go in for English education and calling upon them to actively participate in the progressive movements of the day, he was nevertheless a conservative in the sense that he wanted the muslims to abjure only the unislamic practices among themselves. As a journalist of high standing he edited periodicals like the 'Muslim' and the 'Deepika'. He also published an Arabic-Malayalam monthly called 'Al-Islam'. Founder of the Travancore Muslim Mahajana Sabha, the Maulvi carried on active work for the social uplift of the muslim community of Kerala through this organisation and also by fostering liberal ideas among the muslims. His contribution to the educational field is also quite considerable.

Acharya, M. T. V. (b. 1920) Winning prizes in the Mysore Dasara Exhibition for his paintings even during his student days, *MTVA* obtained his diploma in 1940. Joining the Hindusthan Aircraft in Bangalore to pursue a profession, he also conducted his first exhibition of his paintings in Madras in 1945. He then became the Honorary Art Director of the Indian Institute of Fine Arts. Joining the popular Tamil Children's magazine "Chandamāmā" in 1947, he became editor of the Kannada version of the same. Later he worked as Art Director of "Tāināḍu"—a Kannada daily—between 1963 and 1965.

With this background he founded his own Art school in Bangalore, the Acharya Chitrakala Bhavan, the unique feature of which school is that it provides lessons and training in painting through correspondence. Also a reputed art critic, he has written extensively on the function and scope of art in a refreshing and progressive manner. A traditionalist in his own way, he has no allergy for modernism and he has made a name as a cartoonist, too. The best known works of Acharya, however, are his more than 80 illustrations for the *Mahābhārata*. One of

his paintings entitled "The school master" has been reproduced abundantly. Some of his paintings have been exhibits in a few art museums of the Soviet Union, a country to which he led a delegation in 1973 when an art exhibition representing artists of Karnataka was held in Minsk and other cities.

Achuta Menon, C. (b. 1913) A former Chief Minister of Kerala and an active Marxist thinker and leader of the Communist Party of India, CAM has a redoubtable standing in the literary world. Author of such works as *Soviet Nāṭu* and *History of Soviet Russia* in Malayalam, he has edited along with T. K. Krishna Menon the poetry of Venmani Namboodiripad and Ravivarma Raja in three volumes. A literary critic of eminence in the field of Malayalam literature, he has a number of analytical critical works to his credit, besides essays on Marxist ideology and philosophy. The first to author a treatise on Economics in Malayalam, he was for long the Editor of *Vidyāvinodini*, a journal for the dissemination of scientific knowledge.

Adicanalluru A place of archaeological interest in the Tirunelveli district of Tamilnadu is *Ā* where the German Archaeologist Dr. Jagaur conducted excavations in 1896 and found remains of the iron age. It was, however, Alexander Rhee who established the archaeological importance of this place through his prolonged and comprehensive excavations here between 1889 and 1905. Most of the remains discovered during these excavations are presently preserved at the Government Museum in Madras.

The urn burials of bones and skulls of man in huge pots are unique to Ādicanallūru. The megalithic structures found elsewhere in South India are untraceable here. Some scholars do not consider *Ā* as a centre of megalithic culture as neither the stone circles nor stone pillars have been found here. Others, however, have argued that the red and black pottery and the iron implements found here distinctly mark it out as a centre of megalithic culture. Human bones have been interred

here in long and sharp-bottomed pots placed in huge pits. Along with the bones have also been interred pick-axes, knives, plates and arrows made of iron. Bronze plates, golden ornaments, and cornelian jewels have also been found here. Nowhere else in South India have things of the latter kind been found. Archaeological remains similar to the ones found in *Ā* are said to have been found in Palestine, Syria and Cyprus. Many scholars have tried to trace the origin of the famous deity of Tamilnadu, namely, Murugha, to *Ā* on the basis of an iron trident-like thing found here. In the red and black pots of *Ā* have also been found the remains of what must have been paddy, while in a bronze vessel has been found the remnants of rice, thus leading to the conclusion that the cultivation of paddy in this region goes back to very ancient times. Zückerman, an anthropologist, has averred that the skulls found in *Ā* establish unambiguously the fact that the iron age in India was the product of Dravidian civilisation.

Adicuncanagiri A centre of pilgrimage in Karnataka, *Ā* is near Bellur in Nagamangala taluk of Mandya district. Legend has it that Parameśwara himself killed the demon Cunca here after bestowing the place on Rāma and Lakṣmaṇa who had been in search of the abducted Sītā in *tretāyuga*. The saintly seat at Cuncanagiri is said to have been established by Parameśwara himself, and hence the prefix "ādi" to its name.

Located at a height of 3,221 feet above the mean sea level, it has a scenic beauty all its own with what was once a thick forest leading to the hill. The *Annadāni maṭha* is situated here and it has a history going back to sixty-nine generations of saintly leaders. There is a vast amount of folk literature in Kannada centring round this pilgrim centre. The Gavisiddeśwara temple on the high rocks and the pillars on top of two other peaks are the important attractions of the place. On the central peak of the hill is situated the "dark" Someśvara phallus, as it is called. To the south of the hill is a tall rock resembling a serpent with its hood manifest. The echoes of the rocks here are clear and resplendent.

Adiga, M. Gopalakrishna (b. 1918) A prominent exponent of the modernist trend in the field of Kannada poetry, *MGA* has shown through his poetry and other writings of his how immense are the possibilities in the usage and extension of the scope of Kannada language. Author of numerous analytical essays on the socio-political aspects of Indian life, Adiga is known for his anthologies of poetry like *Kaṭṭuvevu nāvu*, *Bhāvataranga* and *Bhūmigīta*. His poetical works and essays have been collected in anthologies entitled *Samagra kāvya* and *Samagra gadya* respectively. His anthology of poetry called *Vardhamāna* received the Central Sahitya Academy award in 1975. He has long been editing a literary critical quarterly, namely, *Sākṣi*. *Anāthe* and *Ākāśadīpa* are his two novels.

Agastya A Sanskrit poet who was in the Court of Pratāparudradeva of Warangal during the 14th century, *A* was also patronised by Bukka I of Vijayanagar. In the *Bālabhārata* which is in 20 cantos, he narrates the entire story of the epic *Mahābhārata*. Two significant characteristics of his poetry are musical quality and felicity of expression. Gangādevi *(q.v)* mentions him as the author of seventy four poems and eulogises him as a poet of great erudition. Under the name of Vidyānātha he has authored the *Pratāparudrayaśobhūṣaṇa*, a *campū* work. He is also author of *Pratāparudrīya*, a celebrated Sanskrit work on rhetorics. His Sanskrit play in five acts is *Pratāparudra Kalyāṇa*, which apparently dramatises the marriage of Śiva and Pārvatī, while in reality it highlights Pratāparudra's marriage with Rājyalakṣmī. In comparison to his work on rhetorics which is of a high order, the play is quite insipid and uninteresting.

Agrahara A village or part of a village gifted to a brahmin or a community of brahmins is referred to in Kannada as *agrahāra*. Some scholars suggest that people of other castes also used to live along with brahmins in the *agrahāra*-s of old. The people living in such areas gifted used to be called the *mahājan*-s. The *agrahāra*-s are a special feature of Karnataka and Andhra Pradesh. In Karnataka they were in vogue from about the 5th

century to almost the end of the 19th century and they have made certain contributions to the evolution of the culture of Karnataka, especially in the field of education. The *mahājan*-s living in these areas exercised some limited administrative and judicial authority also.

Aihole A small village on the banks of the Ghataprabha river in Bijapur district of Karnataka, Aihole was once the capital of the Chalukyan Kings. It was Pulikeśin I who transferred the capital from Aihole to Bādāmi (*q.v.*). Tradition has it that Paraśurāma washed his axe in the river here after the extirpation of the kshatriya kings and hence it is also called the Paraśurāmakṣetra. There are more than seventy temples in Aihole, about thirty of which are clustered in the village itself. It is averred that the village had the names Āryapura and Ayyavale earlier. There is inscriptional evidence to suggest that this place was once a centre of trade and commerce.

Aihole has a great importance from the point of view of the study of the evolution of temple architecture. It is often held that the first experiments in the construction of temples with stone blocks must have started here. That was between the 5th and 8th centuries A.D.

"Gauḍara guḍi" is the most ancient among the temples here and belongs to the later part of the 4th centuıy .A.D. Adjacent to that is the Lāḍkhān mandir, so called because a muslim saint of that name is alleged to have lived there for some time. It is originally a temple for the worship of Viṣṇu, although there is another opinion that it was a temple of the sun-god. This belongs to *c.* 450 A.D. and betrays some characteristics of the cave temples with a flat ceiling, huge pillars, and small holes in the wall to allow light to permeate the inner precincts of the temple.

The "Meguti devālaya" which stands on a small hillock is a Jain temple constructed by Ravikīrti who was in the Court of Pulikeśin II. There is an idol of a Jain saint here whose identity is uncertain. The inscription on the eastern wall of this temple is usually ascribed to Ravikīrti's authorship and

provides some details about the Chalukyan reign. On the outer wall of the temple are images of sculpture depicting different facets of the common man's life of that period.

There are two other temples in Aihole which are of importance from the point of view of the history of architecture; one is the "Huccimalli guḍi" in the vicinity of the village and the other the *Durga* temple, meaning the fort temple. In the former, there is a vestibule between the outer parts and the *sanctum sanctorum* which in later times became a unique feature with the Chalukyan temples. That it resembles the Paraśurāma temple of Bhubaneswar in many respects has been an intriguing factor for scholars. Belonging to about the 6th century A.D., it is perhaps the first temple ever to have the *gopuram* (tower). The latter, namely the *Durga* temple, has obtained its name from the fort that surrounds it and is easily the most beautiful among the temples of Aihole.. Its construction resembles that of the *Caitya* halls, with a horse-shoe shape. Its *sanotum sanctorum*, too, has a tower and on the pillars outside are to be seen elegantly sculptured images. The idols of different deities outside the *sanctum sanctorum* are positive evidences of the high level that Chalukyan sculpture had reached. Belonging to about 500 A.D., it was presumably a temple devoted to the sun-god and it hardly had any counterpart to itself during that period in the whole of India. Other temples are in a cluster all around the place in Aihole. On the outskirts of the village is a cave temple which, we have reason to believe, belongs to a period earlier than that of the cave temples of Bādāmi. It was perhaps the first cave temple constructed by the Chalukyan sculptors. A centre of fundamental importance for the study of Indian sculpture and architecture, Aihole has inscriptions galore, one of which is usually quoted as evidence while determining the date of Kālidāsa. Together with Paṭṭadakallu (*q.v.*) and Bādāmi, it is part of a veritable trio of glory in ancient Karnataka.

Ajaganna A Veerashaiva saint of the 12th century, *A* was among the prominent composers of *vacana*-s (poetic prose) in

Kannada. Given to the understanding that he should not exhibit his religious marks and practices openly, he lived a life devoid of any observance of religious worship and devoted himself entirely to inner meditation. This led to the scandal that he was almost a heretic and he was accordingly harassed in many ways by his co-religionists and relatives. This, however, did not deter him from continuing in his own chosen path.

Cannabasavaṇṇa (*q.v.*), one of the later *vacanakāra*-s, has paid tributes to Ajagaṇṇa for the concise and yet powerful *vacanā*-s of his by comparing them with the compositions of many others like Allamaprabhu (*q.v.*) and Akkamahādevī (*q.v.*). It is unfortunate that not a single composition of Ajagaṇṇa has come down to us. There are references to his spiritual prowess in the episode of Muktāyakka in the work *Śūnyasampādane.*

Akhilan Recepient of the Jnanapith award, *A* is the name by which Akhilāṇḍan is known in the field of Tamil literature. A prolific writer who has travelled widely, *A* is best known as a novelist. Though critics have been grudging in acknowledging him as a merited writer, *A* is one of the most popular writers in the Tamil language. Principal among his works are *Chitira paavai, Paavai vilakku* and *Enge pokirom,* all novels. He is presently working at the All India Radio in Madras.

Akkalakote A place near Gulbarga in Karnataka, it was part of the Sātavāhana and later the Rāṣṭrakūṭa kingdoms, as evidenced by certain inscriptions. Many Yādava inscriptions found here seem to suggest that it was under the Yādava rule till about the 14th century. The battles between the Bijapur and Ahmednagar kingdoms were fought here during the 16th century. Shahaji of the line of Shivaji was King of this province for some time.

Akkamahadevi A devout Veerashaiva saint of the 12th century, *A* has a unique personality besides being the author of many *vacana*-s in Kannada. The first poetess in the field of Kannada literature, she happens to be the subject-matter for many poets

of later ages because of her saintly character and varied accomplishments. Harihara (*q.v.*) in his *Mahādeviyakkana Ragale*, Cāmarasa (*q.v.*) in his *Prabhulingalile* and Gūlūru Siddhavīraṇācārya's *Śūnya Sampādane* give biographical details about *A*.

Born in Uḍutaḍi near Balligāve of Shimoga district in Karnataka, she was a pious devotee of Śiva right from her early days. Ignoring the rigid customs of traditional society and almost as a rejection of the institution of marriage, she declared that her spouse was none other than Lord Cennamallikārjuna. She is credited with severe penance and miraculous powers in the legends about her. Wandering from place to place she arrived in Kalyāṇa where the assembly of devout Veerashaivas was in session in what is called the *anubhava maṇṭapa* (*q.v.*) and there had a dialogue with Allamaprabhu, as narrated in the *Śunya Sampādane*. Her spotless character and profound spiritual quest won the hearts of everyone present and thence she became *akka* (elder sister).

In the *vacana* compositions of *A* one finds literary qualities in quite a pronounced form. It is usually agreed that the *vacana*-s of no other author are so highly embellished as poetry as the *vacana*-s of this author are. Some of these *vacana*-s read almost like fine lyrics and are thus a cherished treasure in the sphere of Kannada literature. Social criticism and preaching are not as extensively to be found in her *vacana*-s as in the *vacana*-s of others among her contemporaries, but for broadmindedness and precision of expression her *vacana*-s are easily the most exemplifying. The deity Chennamallikārjuna provides her with the pen-name as is clear from every *vacana* of hers where this name occurs at the end.

Akkanna-Madanna Ekanātha and his brother Mādaṇṇa of Hanumakonda of Warangal district of Andhra Pradesh are known by this combined name in the history of South India. Being in the service of Mir Jumla, minister of Kutub Shah of Golcanda, they are said to have ascended to power as the King

bestowed on Mādaṇṇa the ruling power, considering him to be best suited for putting down the rebellious groups. Mādaṇṇa was an adept in Sanskrit and Persian and also knew how to play his cards in the political intrigues of the period. There are accounts by European travellers of the period describing Mādaṇṇa as a cool and unassuming person in contrast to the quick tempered and less scholarly elder brother of his, namely Akkaṇṇa. The latter was in charge of the region in Karnataka which was then under Kutub Shah, while Mādaṇṇa became minister and later the emissary of the Shah in Bijapur. Still later, he became the commander of the army of the Shah. The brothers are supposed to have been with Shivaji rendering assistance to him in his expedition on certain parts of Karnataka.

Akkitham Achutan Nambudiri : (b. 1926) A prolific writer in Malayalam, *AAN* started life as the publisher of 'Unninamboodri'. He later became associated with journals like 'Mangalodayam' and 'Yogakshemam'. He joined the All India Radio as script writer and has edited several of its programmes.

With more than 20 works to his credit *AAN* is particularly known for his publications like *Arangettum, Mathuvithu, Pancha-varna-kiligal, Vennakallinte-katha, Sanjarikal,* etc. Akkitham's poetry portrays the solitude of man under conditions of modern civilization and technology and expresses aspirations for the attainment of a world of freemen. His *Balidarshanam* won the Kerala Sahitya Academy award in 1972 and the Central Sahitya Academy award in 1973.

Alapana A distinct and integral part of music, including Karnataka music, *A* is not exactly a song, the music not being set to any particular words; nor is it confined in its rhythm. *Ālāpa* is usually described as a kind of rhapsody or exposition abounding in grace and embellishments where the individual artist's imagination, creativity and taste have abundant scope for expression. It is through the extension of the notes of the *rāga (q.v.)* in such a way as to prominently bring out all the

characteristics of the tune concerned that the *A* is obtained. The phrases in the courses of *A* vary in length, being slow in tempo to begin with and quick modulations succeeding gradually.

Alaripu The first invocatory dance seeking the blessings of gods and goddesses in *Bharatanāṭya* and a few other dance presentations is called the *alaripū* which consists in offering oneself to the deity in total devotion. With hands held out in the shape of a cavity *(añjali)* in front and the feet placed together, the person stands erect and the act of offering oneself to the deity is indicated through a measured movement of the limbs starting from the head and reaching down to the feet. The dance could be presented in five fundamental forms in the tradition of Karnataka music.

Alaripū is construed by some as the offer of obeisance to the trinity consisting of Brahmā, Viṣṇu and Maheśvara, while others view it as the blossoming forth of one's personality in the course of one's dedication to the deity. Still others view it as the representation of one's discarding all manifestations of the ego through the total submission to the deity.

Allamaprabhu A prominent figure of the twelfth century A.D. in Karnataka, *A* took a leading part in the religious revolt initiated by Basavaṇṇa *(q.v.)* through Veerashaivism. It was in Kalyana under Bijjala's rule that the revolt sprang in the form of a new thinking and *A* presided over the assemblies of catechism called Anubhava Manṭapa *(q.v.)* where disquisitions were held and where people belonging to all castes and professions took part. Together with Basavaṇṇa he is a leading light of that century.

Not much is a known of his biography, excepting that he was born in Balligāve in Shimoga district. Even the names of his parents are shrouded in mystery, it being mentioned that his father was Nirahankāra and mother Sujñāni. It might only suggest that non-egotism and wisdom were his principal characteristics. The evolution of the thinking of *A* seems to have

taken a decisive turn during his adulthood when his mind leaned towards renunciation and liberation, both of which trends are replete in his works called the *vacana*-s.

A blending of *haṭhayoga* and *rājayoga* in his practices is abundantly evidenced by his works and he ultimately proceeded towards *Śivayoga* in the true Veerashaiva tradition which seeks the identification of the *anga* *(q.v.)*, the individual soul, with the *liṅga*, i.e., the Supreme Being. He is said to have travelled widely in India thus enriching his experience through meetings with saints, notably a certain Animiṣayogi who acted as his preceptor *par excellence* as described in the treatise *Śūnyasampādane*. After his return to Kalyana, he plunged himself into the movement led by Basavaṇṇa, later moving over to a grove near Śrīśaila in Andhra Pradesh.

His *vacana*-s display a novel power in the usage of the Kannada language and they are filled with deep insights conveyed through epigrammatical statements and analogies. "Guheśwara" is the pseudonym under which all his compositions are linked, while a pressing deep vision is what the contents demonstrate. A significant name among the *śaraṇa*-s of Veerashaivism, Allamaprabhu is the subject-matter for a literary work entitled *Prabhuliṅgalīle* by Cāmarasa *(q.v.)*.

Allasani Peddana : A famous poet who was in the Court of Krishnadevaraya of Vijayanagar, *AP* is the author of *Svārociṣmanusambhava* or *Manucaritre*, an epic poem in Telugu. Son of Cokkavāmātya and pupil of Saṭhakopa, he had obtained the title of *Āndhrakavitāpitāmaha* from the Vijayanagar king. His contribution to what has been regarded as the golden age of Telugu literature is indeed remarkable.

The *Manucaritre* is a poem in six chapters in the *Campū* style. Based on the episode narrated in a section of the *Mārkaṇḍeya Purāṇa* in Sanskrit, the poem deals with the stories of Varūthinī, Swaroci, and the latter's son, also of the same name. It was this same Swaroci who under the name of Manu praised Lord Viṣṇu.

There were *purāṇa*-s authored in Telugu by a few predeces-

sors of Peddana. The novel feature of Peddana's work is that it becomes a literary work while narrating a mythological episode. Written in an ornate style, the poem abounds in descriptions. He is said to have won laurels in the court by composing verses in grand style on the spur of the moment. The *Manucaritre* is dedicated to Krishnadevaraya. He has also composed a number of elegiac verses in Telugu expressing his melancholy at the death of his patron-king.

Alupas Remaining on the political scence of Karnataka for almost a thousand years, the Alupas staged an exit towards the end of the 14th century and enjoyed only a feudatory status all through. Their kingdom was called Ālvakheḍa, whose boundaries it is difficult now to mark clearly. It is presumed that the coastal ragion of north Kanara upto Gokarṇa constituted their territory. Mangalapura (Mangalore) was their capital initially, but Udayāvara and Bārakūru were their capitals after the 8th century. They shifted back to Mangalapura in the 11th century where they remained till the end. During the long period of about 750 years (*c.* 650-1400 A.D.), this line produced about thirty kings and a queen, with Guṇasagara as their first king. The Aihole inscription states that the Alupas were feudatories of Pulakeśin II of the Chālukya dynasty of Bādāmi *(q v.)*. Ālvakheḍa was later a part of the Hoysala *(q.v.)* kingdon. Balla Mahādevi was the one queen who ruled in this line, having assumed power in 1275 A.D. There is no mention made of the Alupas anywhere after 1410 A.D.

Alwar-s During the period of the composition of devotional poetry in Tamil between the 6th and 9th centuries A.D., there was a concerted attempt on the part of the Ālwār-s belonging to the Vaishnavaite cult to counter the influence of Buddhism and Jainism which held considerable sway then. This they did through their artistic devotional compositions. Among them Periyālwār, Āṇḍāl, Tirumaṅgaiyālwār, Kulaśekhara, and Nammālwār are the more prominent ones. There are four thousand devotional hymns dedicated to Viṣṇu by the

Ālwār-s and these hymns are collectively referred to as the *Nālāyira Divyaprabandham*.

Periyālwār conceives Kṛṣṇa as a child in his songs and the exhilaration caused by his birth is highlighted in ten verses. There are ten verses each devoted to the ten stages of the child's evolution. These hundred verses constituted a treatise entitled *Pillaittamil*. Other works in this genre with the same pattern continued to be composed almost until the twentieth century, with this difference that holy men and kings also became appropriate subjects for treatment in the *Pillaittamil* style.

Āṇḍāl was Periyālwār's daughter and she composed the *Tiruppāvai* in which she views herself as one among the maidens of the herdsmen's hamlet devoted to Kṛṣṇa. This poem is counted as a devotional composition of the *Pāvaippāṭṭu* category. (see, *Pāvaippāḍal*). Her *Nācciyār Tirumoli* is a bunch of songs with the theme of devotion. Another of her compositions is the *Vāraṇam Āyiram* (Thousand Elephants) which is sung even to this day at the time of marriage in a particular Vaishnavaite sect.

Tirumaṅgaiyālwār was a highly scholastic poet among the Ālwār-s. His compositions retain the style of the love songs of an earlier period. In the Sangam literature there is the tradition of a betrayed lover deciding to put an end to his life out of sheer agony being portrayed. It is called the *Maḍal*. Tirumaṅgaiyālwār has composed two *Maḍal*-s, namely *Śiriya Maḍal* (the small *maḍal*) and *Periya Maḍal* (the large *maḍal*). Like Māṇikkavācagar *(q.v.)*, Tirumangaiyālwār has composed a few devotional poems on the lines of some folk-songs. Another category of his poems is modelled on the *śāvil* of Sangam literature. A distressed mother's soothing counsel to her daughter pining away in love, and the fortune-teller's (called *Koravanji* in Tamil literature) prophecy to such a lover, are among the poetic devotional songs composed by Tirumangaiyālwār.

Kulaśekhara Ālwār belonged to the royal family of the Cheras but discounted the royal pelf and power and considered human existence itself as but a transient phenomenon. He considered that a bird living on the Tirupati hills in the vicinity of Viṣṇu is more blessed than a human being away from

Viṣṇu. Especially drawn towards the incarnation of Rāma as he was, he composed a sequence of verses (called *Padika* in Tamil) narrating the story of the Rāmāyaṇa. There are other Ālwār-s also who have glorified in their verses the extra-ordinary feats of Rāma and the power of his grace. These compositions of the 7th and 8th centuries paved the way for Kamban's *magnum opus* of a later period. Though Kamban's work is based on Vālmīki's Rāmāyaṇa, the devotional element therein is chiefly the product of influence from the Ālwār-s on Kamban.

Nammālwār occupies a unique position among the Ālwār-s. His four works are *Tiruviruttam* (sirivṛtta), *Tiruvākiriyam*, *Periya Tiruvandādi* (the larger *siri antādi*), and *Tiruvāy Moli* (the words of the munificent voice). These are often construed as embodying within themselves the essence of the four Vedas, the last one being the most significant work among the four. It is not only a vast store-house of devotional sentiments, but also a guide to the realisation of Truth, it is averred. Many profuse commentaries have been written on this work by quite a few scholars of the Vaishnavaite faith. The distinct feature of the *Tiruvāy Moli* is that it has profound philosophical verses alongside of which there are also devotional songs centred in love. There are a thousand verses altogether in this work.

The radical viewpoint propagated by the Ālwār-s in their devotional songs is that all men are equal before god, who is one and master of all. The consequence of this viepoint was that the language until then used for showering encomia on the kings and the aristocracy came to be regarded as the appropriate medium for extolling only the gods. The seekers of patronage from royalty and aristocracy were perforce required to proceed to the abode of the gods beseeching favours and to desert the mansions of the aristocracy. The word *koyil* in Tamil which until then used to be applied to the palace came to be used later on to exclusively mean "the temple".

Amaravathi See under *Dhanakaṭaka*.

Anandakavi, Mangalagiri A Telugu author of the 18th century who got converted from Brahminism to Christianity, he wrote the *Vedānta Rasāyana* which is a biography of Jesus Christ. The poem is dedicated to a certain Dāsāmātya who also seems to have been converted into Christianity like the author. Anandakavi's is the first biography of Christ in Telugu.

Ananda Vikatan Famous as the mouthpiece of Tamilnadu, *ĀV* is a weekly magazine founded in 1924. In 1929 it was taken over by the famous writer S. S. Vasan and given an attractive form with a variety of contents to make it the most popular magazine in Tamil. Later it became an important organ in the literary and cultural spheres of Tamilnadu under the editorship of R. Krishnamurthy *(q.v.)*, better known as Kalki, who was a shining star in the world of Tamil literature as a journalist, poet, and novelist. *ĀV* has the London "Punch" for its prototype and is among the first magazines in India to introduce political cartoons.

Ananta Bhatta Author of the well known Sanskrit *campū*, namely the *Bhārata Campū* in twelve chapters, *AB*, also called Anantakavi, belonged to a place near Kanchi in Tamilnadu. He lived during the latter part of the 15th century. Although the author has chosen the *Mahābhārata* episode for treatment in his works, he deviates from the plot frequently and shows his partiality for exhibiting his poetic talent rather than for narrating the episode. There are about seven major commentaries on this work.

Anantacari To *A* goes the credit of devising a method for the casting of lead to make types for the printing of Kannada script. Belonging to Attāvara in Karnataka, he gained experience at the Nirnayasagar Press in Bombay after an initial training in Mangalore. First getting trained in the casting of lead for the Devanāgari script in Bombay, he returned to Dharwar where he worked at the Karnataka press. It was here that he started making Kannada types which he supplied

to such well-known printing establishments as the Sharada Press, Canara Press, Basel Mission Press, etc. As a mark of tribute to him, the Devanāgari types cast by him are even now referred to as the "Ananta shade" types.

Anantakavi A Kannada poet belonging to the Jaina faith, *A* is the author of *Gommaṭeśwara Caritre*, a composition in the *sāngatya* metre, which provides us with historical material concerning Śravaṇabelagola (*q.v.*) and the various constructions here starting with the construction of the *Cennaṇṇa basadi* in 1673. Belonging to *c.* 1780, he also gives information regarding the relationship that existed between Śravaṇabelagola and the various Jain saints. Among other things he mentions that the statue of Gommaṭeśwara (*q.v.*) had been there much before Cāvuṇḍarāya (*q.v.*) and all that the latter did was to have it installed. This naturally has made researchers turn their attention to this factor and consider its authenticity or otherwise. The work of Anantakavi is in a lucid style, but incomplete as it has come down to us.

Anantapura Varnanam A work in Malayalam literature whose authorship is unknown, the *A* is usually ascribed to the 13th or 14th century and is a notable work composed in the *maṇipravāla* style (*q.v.*). The author has himself clarified that it was composed as a devotional poem dedicated to lord Puṇḍarīkākṣa, that is, Anantapadmanābha of Trivandrum. It is a work which conforms to the norms stipulated by the *Līlātilaka* (*q.v.*) in respect of the emphasis to be laid on Malayalam language in a poem composed in the *maṇipravāla* style. Besides, it is a poem in which realism scores over imagination. The city of Trivandrum of those early times is not made a romantic divine city by the poet; on the contrary, he makes it very much a human city where people with flesh and blood live and hence has its commendable and the not so commendable features as a city.

Ananthakrishna Sarma, Rallāpalli (1893-1979) *RAS* had his Sanskrit and Telugu education at a very early age at the hands of his father. Later he became a disciple of Sri Krishna Brahma Tantra, the head of the Parakala Mutt in Mysore. Endowed with an exceptional musical talent, Sarma could grasp and reproduce the tunes and notes of music with accuracy and ease. So much so, in 1919 when Tagore was on a visit to Mysore, he rendered two of his compositions which Sarma reproduced in musical form then and there much to the joy of the Poet. In 1912 Sarma joined the Maharaja's College in Mysore as a Telugu lecturer, by which time already he had authored minor epics in Telugu entitled *Tārādevi* and *Mīrādevi.* Subsequently he authored numerous other books like *Gānakalā* and edited such works as *Sangītasampradāya Pradarśini*, *Nṛttaratnāvali* etc. It was especially in the world of music that Rallapalli made a lasting name. Trained in music under the famous Mysore Karigiri Rao, Sarma turned out to be a great musician, musicologist and music critic. After his retirement from the Mysore University he joined the Oriental Research Institute at the Venkateshwara University in Tirupati. It was here that he prepared a few critical editions of ancient texts on music. Another interesting work of Rallapalli is his translation of Hāla's *Saptaśati* in Prākṛt into Telugu. Foremost among the researchers in music, it was Rallapalli who established the critical text of the musical compositions of Aṇṇamācārya *(q.v.)*. These and other musical compositions critically edited by Sarma have been published in more than twenty volumes.

Ananthamurthy, Dr. U.R. (b. 1932) A significant novelist and critic in Kannada, *URA* is pre-eminent among authors of the modernist phase. An activist in the cause of social justice, he deals with themes with a social relevance in his works. Among the anthologies of short stories of his are *Praśne* and *Mouni*, while *Samskāra*, *Bhāratīpura* and *Avasthe* are his novels. His critical studies on literature are contained in the anthologies *Sanniveśa* and *Prajñe mattu parisara* (Consciousness and environ-

ment). He is currently editing a critical quarterly called "Rujuvātu". He has a play and a collection of poems also to his credit.

Andal See under *Ālwār-s*.

Andayya Āṇḍayya is the only Kannada poet of the 13th century who showed his individuality in respect of theme, story structure and style. His single work called *Kabbigara Kāva* is neither entirely religious nor secular in content. It is a kind of extravaganza with Kāma or cupid as the hero, accompanied by his typical retinue and army. The theme is novel and striking. Kāma went to Śiva because Śiva did not return the moon whom he had stolen. Kāma defeats him in battle and converts him into half-woman. As a result of the counter-curse by Śiva, he remains incognito for some time to come. The theme of this work is the product of the poet's creative fancy inspired by fragments of myth in the Jaina and Vedic tradition. It seems that the kidnapping of the moon as the cause of conflict between Kāma and Śiva is an original idea perhaps in the whole range of Indian literaure. The uniqueness of the work lies in its style, which is pure Kannada without any admixture of Sanskrit words.

Andhaka Kavi Born blind but scholastic in his accomplishments, Vīrarāghava Mudaliyār who excelled as a Tamil poet and musician during the 18th century got the pseudonym "Andhaka Kavi". In his poems, one finds linguistic and literary embellishments of a rare kind. He had visited Sri Lanka also and had won laurels at the hands of the king Pararāja Śinga who was ruling there. Among the forms of Tamil poetry that he handled with dexterity are *Pillaittamil*, *Kalambakam*, *Kovai*, and *Ulā*. His works in the *Ulā* form are two, one in the context of a king and the other related to lord Śiva of Tiruvārūr. The latter is usually considered to be among the best works of Andhaka Kavi.

Andhra Mahasabha Started in 1922 as the Āndhra Jana San-

gham in Hyderabad and later transformed into the *ĀM*, it held its first conference at Jogipet in 1930 presided over by Suvarnam Pratapa Reddy. After the second conference of 1931 the *ĀM* came to be viewed with suspicion by the Nizam government of Hyderabad because of its active involvement in the struggle for the revitalisation of Telugu language and culture, and also because of its views regarding the regime of the Nizam. The third conference of the *ĀM* held in Khammam in 1934 came under the surveillance of not only the Nizam government but of the conservative sections of the Andhra population, and severe restrictions were imposed on the *ĀM* in its functioning. It became customary for the *ĀM* to hold a women's conference along with its own conference and adopt resolutions there whenever there were obstructions posed at the *ĀM* conferences themselves by the government.

The sixth eonference of the *ĀM* held in Nizamabad in 1937 gave it a political turn with the adoption of resolutions of a political nature and with the election of Rāvi Narayana Reddy as one of the Secretaries of the Sabhā. The character of the movement under the aegis of the *ĀM* also changed considerably after its eighth conference when it took to an agitational path in favour of radical reforms in the matters of education, culture and the like. The tenth conference held in Hyderabad in 1943 even demanded the establishment of a people's government with all powers, at least temporarily during the war. It had already become a people's movement by then, but a section of the membership given to conservatism left the Sabhā at the eleventh conference in 1944 accusing the *ĀM* of radical postures.

The role of the *ĀM* in getting a respectable position for Telugu and in taking Telugu literature to the masses cannot be over-emphasised. It created the cadres for the Telengana agitation also in a big way, Madapati Hanumantha Rao, a liberal, being one of its towering leaders during its formative stages.

Andhra Prajanatya Mandali In the history of the Telugu theatre the year 1943 signifies a development quite remarkable.

During that year was founded the *APM* which had the singular objective of taking the theatre to thc people and to convey the message of progress and socialism to the broad masses. It had several units functioning in different parts of Andhra Pradesh, each unit presenting plays and other cultural programmes within the chosen area. Radical plays like *Mundaḍugu* and *Mābhūmi (q.v.)* were among the more popular plays which the *APM* enacted. There was a time when this *Manḍali* had more than 125 units effectively functioning in the state.

With the inception of the Progressive Writers Association after a national conference in Bombay, a new approach was evident in the literary and cultural field throughout the country. The *APM* was an offshoot of this movement in Andhra Pradesh. Among the prominent artists of the *APM* during its early stages were Koganti Gopalakrishnaiah, Kosuri Punnaiah, Dr. Rajarao, Manikonda Suryavathi, Katragadda Hanumayamma, etc. Among the forms of art employed by this cultural group was the *Burrakathā (q.v.)* with contemporary political themes. Besides, such forms as *Jamukula Kathā, Vīdhi Bhāgavatnam, Saisai* dance, Quarry dance, shadow play etc., were also utilised by the cultural troupes of the *APM* extensively. Among the other plays chosen for presentation were *Apaninda, Kanyāśulkamu, Īnāḍu,* the plays of Veereshalingam Pantulu *(q.v.)*, etc.

Anegondi A small village on the banks of the Tungabhadra in Hospete taluk of Bellary district in Karnataka, *A* is a naturally fortressed place surrounded as it is by hills. An ancient capital for many dynastic rulers, *A* was also the principality of the feudatory ruler Kampilarāya during the Yādava Hoysala reign. Mallik Kafar, the Commander of Alauddin's army, subjugated the Hoysala and Kākatīya kings and marched against South India when Kampilarāya and his son Kumārarāma stalled his move by defeating him in a battle. It is however said that ultimately Mallik Kafar took Kampilarāya prisoner and took him to Delhi. Hakka and Bukka, the two mates of Kampilarāya, are said to have then organised an army to defeat the representative of Mallik Kafar and founded the city of Vijayanagar

near *A*, thus stopping the onward march of the invaders. This same city developed in a big way under Devarāya II although Senagondyam, another name of *A*, flourished as before. Remnants of the ancient fortress were still to be found in 1530, as recorded by the Portuguese traveller Peis. There was a minor dynasty ruling in *A* even after the fall of the Vijayanagar empire. The cave temple of Viṣṇu, the Huccappayya Mutt, the Gaganamahal, the Guranganāthaswāmi temple, and the palace in ruins are still to be seen in Anegondi. They belong to a period subsequent to the 16th-17th centuries. In the vicinity of these is the sanctuary of the Madhva preceptors, called the *nava vṛndāvana*.

The Anegondi land reforms measure is worthy of notice. Krishnadevarāya of Vijayanagar fame is said to have got the land measured by drawing a line called the *rāyarekhā* and fixed the rent for each unit. This he did with the assistance of his minister Appaji. This measure is said to have been adopted by other kings later on in their own kingdoms. The British administrators who applied themselves to the task of measuring land and fixing the rent in 1896 have praised the method which was in vogue in Anegondi.

Anga *Aṅga* and *liṅga* are two technical terms used in Vīraśaiva philosophy, the first standing for the individual soul and the second for Śiva, the supreme soul. In Vīraśaiva philosophy, the integration of the two corresponds to the identity between the *ātman* and *brahman* as viewed in Vedānta.

Angasthala The individual soul *(anga)* aspiring for liberation is expected to have practices centred round 101 aspects, according to Vīraśaiva philosophy and they are called *angasthala* s, otherwise designated as "ekottaraśatasthala". This is expounded in such treatises as the *Siddhāntaśikhāmaṇi* and *Gaṇabhāṣyaratnamālā*. Of these, 44 are termed as *angasthala*-s and the remaining 57 as *liṅgasthala*-s. *Piṇḍajñāna, Liṅgadhāraṇa, Vibhūti, Mantra, Śivayogas amādhi* and *aikyasthala* are among the 101 *angasthala*-s.

Animisadeva Belonging to Paṭṭaḍakallu in Bijapur district of Karnataka, *A* was the pupil of Nandikeśwara and preceptor of Allamaprabhu *(q.v.)*. The place where he is said to have performed penance is in the Shikaripur taluk of Shimoga district and is called *Animiṣayyana Koppalu.* He was famous as "Rājendra Manurāja" as one learns from the *Hammīrakāvya*, a *campū* composition in Kannada, by Murughīdeśika of Chitradurga of *c.* 1560. This work is supposedly about Animiṣadeva.

Ankola The headquarters of a taluk of the same name in the North Kanana district of Karnataka on the western coast, *A* is near Karwar and is known for the ruins of an ancient fort which is to the south of the town. The fort is at an elevated place and is circular in structure. Tradition has it that it was constructed by the king of Soṇḍā. The fifteen feet high walls of the fort constructed with black and laterite stones is partially extant today. There is also a temple dedicated to Koṭeśwara or Rudreśwara in the precincts of the fort.

During the latter part of the 16th century, Sheriff-ul-Mulk, governor of Bijapur, had this town for his administrative headquarters. Tippu Sultan is said to have attacked Ankola during a phase of his expeditions. It was under the Portuguese in 1540 and Caesar Frederick, a Venetian merchant, seems to have visited this place in 1567. It was partly destroyed by Shivaji in 1676 and appears to have been the main harbour of the Soṇḍa principality around 1730 A.D.

Annambhatta Among the authors in the world of philosophical literature in the South is *A*, author of the most popular primer of logic namely the *Tarkasaṃgraha* and the gloss on the text called the *Dīpikā.* Belonging to the seventeenth century *A*, was a native of the Chittoor district of Andhra Pradesh. He also wrote commentaries on a few other classics on Indian logic.

Anthony Doss, C.J. (b.1933) An eminent artist of Tamilnadu, *AD* has been an able teacher in painting. Having exhibited his paintings on numerous occasions in India and abroad in-

cluding the Paris Biennale International Art Exhibition in France. *AD* has his collections at several centres like the National Art Gallery in Madras, National Gallery of Modern Art in New Delhi, Lalita Kala Academy, etc. He won the Calcutta Academy Award and National Award in 1961. He is a receipient of several other honours too.

Antike-Pantike A series of folk-songs which carry the message of the festival of lights, called *dīpāvali*, to each house in the Malnāḍ region of Karnataka go by the name of anṭike-panṭike. It extends for three days starting from the day of *dīpāvali* and consists of collective singing in a temple or before the *tulasī* plant. The light is carried from this spot to every house to the accompaniment of the singing of folk-songs.

Anubhava Mantapa It is an institution for catechism in the Veerashaiva religion where philosophical disputations and experiences are shared by the community at large. Founded by Basavaṇṇa *(q.v.)* it became the focal point for the spread of Veerashaiva religion with Prabhudeva (see, Allamaprabhu) as the leading member and Chennabasavaṇṇa *(q.v.)* playing a significant role. People belonging to different castes and religious sects used to participate as equal members in this assembly.

It was located in the town of Kalyāṇa, presently in Bidar district of Karnataka. It is usually believed that this centre was founded in 1160 A.D. on the Tripurāntaka hillock adjacent to the Tripurāntaka lake of Kalyāṇa. It is often considered to have been the nerve-centre of Veerashaivism. It also made immense contributions to the growth of Kannada literature.

Anupallavi See under *Pallavi.*

Apastamba Author of a complete set of *Śrauta*, *Gṛhya*, *Dharma* and *Śulba sūtra*-s in Sanskrit, all fortunately preserved, *Ā* is usually presumed to have lived during the 3rd century B. C. somewhere in the Godavari valley in Andhra Pradesh. The

followers of his school abound in the region to the south of the Narmada river and he is among the prominent law-givers of ancient India.

Appan, M. P. (b. 1913) Starting more or less as a lyricist in the range of Malayalam Poetry during the early parts of this century, Appan was soon inspired by the poetry of Kumaran Asan *(q.v.)* to attempt poetry with the theme of social revolution. He is among the few poets who are equally at home with love poems as with the poetry of social battles. He is also known for his numerous patriotic songs which motivated many a youth to take to active participation in struggles.

Bālikārāma is his chief anthology of love poems. Among the collections of his patriotic poetry are *Sainikanāgam* and *Marching Songs*. Philosophically speaking, Appan's poetry is replete with optimistic trends.

Appa Rao Gurajada (1861-1916) One of the earliest modern Telugu writers, Appa Rao stormed the literary scene with his play "Kanyāśulkam" which centres round the theme of woman and the atrocities perpetrated against her in society. The problems of child marriage and widowhood are especially treated in the play. Apart from its importance as a play with a social theme, it has some significance as the first full-length prose-play in Telugu. The language employed is far from the classical version of Telugu and Appa Rao is almost the first to introduce colloquialism into the literary form of Drama. *Koṇḍubhaṭṭeyam* is another of his plays in which humour is the predominant element. Yet another element of this author's work is that in his lyrics he adopts some unique attributes of the folk songs. From 1887 he worked for a few years as a college teacher before becoming the private secretary of a king.

Appayya Diksita Author of as many as 104 works, he is acknowledged as a profound scholar and belonged to the period

of the final phase of the Vijayanagar empire as evidenccd by an inscription of Śrirangarāya II. He is said to have received encomia from Darashuko, son of Shahjahan, too. Hailing from a village called Aḍiyapāleyam near Kanchi in Tamilnadu, *AD* is usually assigned to 1554-1626 A.D. on the basis of certain inscriptional and textual evidences. Although an Advaitin by tradition and training, he had a catholic approach towards other schools of philosophy in which he had a deep learning. Among his works are a commentary on Śrīkanṭha Śivācārya's *Brahmasūtra-bhāṣya* reflecting the Śivādvaita school of thought and also on *Yādavābhyudaya* of Vedāntadesika of the Rāmānuja school of thought.

As a rhetorician he is the author of *Kuvalayānanda*, *Citra-mīmāṃsā*, *Lakṣaṇa Ratnāvalī*, and such other works. In *Kuvalayānanda* he has listed 115 figures of speech while most of his predecessors like Daṇḍin and Bhāmaha were satisfied with about 40.

One of the contemporaries of Appayya Dīkṣita, namely Jagannātha Paṇḍita, has subjected the former to serious criticism in his *Citra-mīmāmsā-khaṇḍana*. There is inscriptional evidence to suggest that Dikṣita founded temples in his native place and in Viriñcipura.

Aralaguppe A village near Tiptur in Karnataka, exemplifies the Hoysala style of architecture and sculpture through two elegant temples, namely the Cannakeśava and the Kalleśwara temples. It is said that the architect of the Cannakeśava temple was Honoja of the 13th century. There are panels in a series in which are sculptured different animals, creepers, and images. The pillars here resemble those in Belūr *(q.v.)* and Halebīḍu *(q.v.)*. The Kalleśwara temple is structured in the Dravidian style, the image of Tāṇḍaveśvara here being the most expressive and superb. Also in this village is a hall, a construction of an early period, which might have been the assembly hall for the village where feudal lords of the region received audience and disposed of justice. The decorative sculpture of this hall is also significient like that of temples.

Arikamedu On the seashore some two miles to the South of of Pondicherry is Arikameḍu, once reputed to have been the centre of trade between India and Rome. The earthern pottery and valuable seals of stone found here suggest that there must have once flourished a great city here. Archaeologists like Vejaṇṭala, Jevevuḍibrila, and R. Surthivu were instrumental in bringing to light this place of historical importance through their excavations. It was Mortimer Wheeler who started the excavations here in 1945-46 after having been deeply impressed by the Italian red pottery pieces that he had witnessed here during his first visit to Pondicherry in 1944. It is the observation of Wheeler that trade was carried on with Rome from this centre till about 50 A.D. Pepper, soft linen, tortoise shells, ivory and silks from India used to be exchanged for pearls, lead, glassware, copper, liquor, and coins from Italy, according to him. The archaeological remains discovered here suggest that Arikamedu specialised in dyeing of soft linen and making of jewels.

The aretine pottery, round-bottomed earthen plates, earthen liquor jugs etc., found here bear seals indicating their Greek and Roman origin. The trading township of Arikamedu, it is presumed, was ruined by some river floods sometime during the first century A.D.

Arudra (b. 1925) Significant among the modernist poets in Telugu is B. Sankara Sastri whose pen name is *Ā*. *Tvamevāham*, published in 1949, brought him into fame. One of the poems therein is "Parvatha dasa" written with the modernist spirit under the inspiration of a report about a raped woman baring herself in railway compartment and accusing her fellow-passengers of complicity in the deed of the soldiers of the Nizam. Also included in that anthology were a few poems on the concept of time. Written in the background of the Telangana armed struggle, the anthology makes profuse use of symbols. *Cinivāli* is his next significant anthology of poems in which the influence of the English poets Eliot, Auden and Dylan Thomas is obvious. Another contribution of *Ā* is the twelve volume

comprehensive history of Telugu literature. He is also author of a few short-stories and Radio plays.

Arunacala Tiruvaṇṇāmalai in Tamilnadu has other names like Aruṇācala and Aruṇagiri because of the Aruṇācaleśwara temple located here. The temple is supposed to contain a *Jyotirliṅga,* one of the five famous *Liṅga*-s. The hill, adjacent to which stands the temple, has also the shape of a phallus and is known to be the embodiment of Lord Śiva. The temple itself is vast and sculpturally quite beautiful. Ramaṇa Maharshi (1879-1950) chose this place for his abode of penance during this century and legend has it that Pārvatī had performed her penance here for obtaining Lord Śiva. It was also the place of birth of Aruṇagirinātha (*q.v.*), an ardent devotee of Lord Subramaṇya.

Arunagirinatha A Tamil poet of the 15th century, *A* was born in Tiruvannamalai in Tamilnadu. With a bitter experience in his boyhood days, he took to the path of renunciation and took refuge in a hermitage in Tiruvannamalai. He composed several songs in Tamil in praise of his patron-deity, namely Aruṇagirinātha and went on pilgrimage to several centres like those of the Shaiva saints called *Nāyanār*-s. Among such centres visifted by him was one dedicated to Lord Subramaṇya where he composed several devotional songs in praise of that deity. These have been collected under the title *Tiruppugal.*

A little more than a thousand such songs are contained in the work cited above. Among the other works of its author are the *Kandar, Anubhūti, Tiruvagappu, Velviruttam* and *Mayilviruttam.* Composed with alliterative sounds, the songs have been set to music also. Although held high as devotional poetry, there is very little of any true poetic quality in these songs which abound in Sanskritised vocabulary. A criticism of the practices of prostitutes is one of the specialities of Tiruppugal. The songs themselves are studded with mythological legends with an occasional diversion towards the meaninglessness of religious squabbles, the evil of extolling the unworthy persons,

importance of the devotional path and the like. Several Tamil poets of later times have paid tributes to this devotional poet.

Asaga A Kannada poet of very early times who has been praised by many later poets starting from Ponna (*q.v.*) and whose verses have been quoted by way of illustration by such an eminent theoriser *(lākṣaṇika)* as Kesirāja *(q.v.)*, Asaga is said to have authored the *Karṇāṭa Kumārasambhava* as mentioned by Jayakīrti. Asaga's Kannada works are not available to us today, although his Sanskrit works, viz., *Śāntipurāṇa* dealing with the life-story of the *tīrthaṅkara* Śāntinātha, and the *Vardhamānacarita* dealing with the life-story of Vardhamāna Mahāvīra, have come down to us. It is presumed that the Sanskrit author Asaga is the same as the Kannada poet of that name known from secondary sources.

Asaga gives some details about himself in his two Sanskrit works. His parents Paṭumati and Vaireti were devout Jains and Nāganandyācārya was his teacher.

The *Vardhamānācarita* has been praised by the Aphabhramśa poet Dhavala in his *Harivaṃśapurāṇa*. Apart from the two Sanskrit works mentioned above, Asaga is said have authored eight other works. In what language these had been written is not known. But Jayakīrti in his *Chandonuśāsana,* Nāgavarma II in his *Kāvyāvalokana*, Mallikārjuna in his *Sūktisudhārṇava* and Keśirāja in his *Śabdamaṇidarpaṇa* have quoted long extracts from Asaga and these are presumed to be from his *Karṇāṭa Kumārasambhava.*

Ativiraramar Ativīrarāmar Paṇḍya was king of Tenkasi during the Sixteenth century and belonged to the pāṇḍya dynasty. Reputed to have been a Sanskrit scholar, he has authored a few Purāṇa-s in Tamil. His *Kāśikāṇḍa* describes the glory of Kāśi (Vāranāsi) in 2525 verses. His other works, *Naiṣadham*, has been acclaimed as a significant work by critics. It narrates in the *vṛtta* metre the story of Nala as found in the *Mahābhārata.* Another didactic work of his is the *Verravelkai* or *Narundogai.* This work for some time enjoyed the same status and popu-

larity as the *Āttiśūḍi* by Avvaiyyār *(q.v.)*.

Atreya, Acharya Prominent among the modern playwrights in Telugu, *A* usually has social themes depicting the fundamental problems of the people for his plays. Also an actor of eminence, *A* makes his dialogues lively and sharp. Winner of many prizes for his plays, *AA* has also made a name in the film world. Founder of the Venkatagiri Amateurs' Association, he later shone as a member of the Āndhra Prajānāṭya Maṇḍali (*q.v.*). Among his popular plays are *Īnāḍu, Parivartana, Viśwaśānti Evaru donga* (who is the thief?) etc.

Attimabbe A prominent figure among women of ancient Karnataka, *A* belonged to the latter half of the 10th and the former half of the 11th centuries. The great poet Ranna (*q.v.*) wrote his *Ajitapurāṇa* as a protege of Attimabbe. An inscription of 1007 mentions that she made certain gifts to the Jain temple she had earlier got constructed at Lakkuṇḍi.

Attimabbe and her sister Guṇḍamabbe had both married Nāgadeva, the minister of the Chalukya King Āhavamalla. Losing her husband quite early in life, *A* nurtured her son and took to a life of self-mortification through severe religious practices. She bestowed all her wealth on the Jain religious institutions. Among her noteworthy efforts was the distribution of a thousand handwritten copies of the *Śāntipurāṇa* by Ponna (*q.v.*). She had also got 1500 bedecked images of the Jain saints made for distribution. Her dedication to Jainism and religious practices, her generosity and patronage extended to literature made her a popular personality, somuch so, not only Ranna whose patron she was, but also several inscriptions of the period extol her in hyperbolic language.

Attirampakkam Some forty miles to the north-west of Madras is *A* in the valley of the Pālār river, also called the Kortalaimār river. It is an important centre in South India where archaeological remains of the paleolithic age have been found. Four river terraces of the Pleistocene age existed here, from the

second and third terraces of which have been recovered stone axes of the abuvelian and aschulean stages. Also found here were a few smaller stone implements of the cactonian and levalvasean stages.

It was here that for the first time in India such implements were discovered by Robert Bruce Foot. The historical importance of this place was later established by T.T. Patterson and V.D.Krishnaswamy through their excavations. The evolution of paleolithic culture could be understood by the discoveries made here and at a place called Vaḍamadurai, some 15 miles from here on the banks of the Nāraṇāvaram river.

Apart from the implements of different stages mentioned above, some implements belonging to the Stone Age period have been discovered here at the fourth river terrace. That these belong to the last stage of the middle stone age period has been established by archaeologists during subsequent researches.

Atukurimolla A pioneer among poetesses in Telugu *Ā* is known for her excellent poems. Belonging to a potter's family, she was the daughter of Ātukūri Keśanaśeṭṭi, a devout worshipper of Śiva. Dedicated to Mallikārjuna of Śrī Śaila *(q.v.)* as she was, she has propitiated that deity in her epic poem, the *Rāmāyaṇa*. She has mentioned that her poetic prowess was the result of the blessings of Gopavara Śrīkaṇṭhamalleswara. There is a village called Govara near Nellore in Andhra Pradesh and Ātukūrimolla presumably belonged to this region, if not the place. On the basis of the poets mentioned by her, it is usually believed that she belonged to the period of Krishnadevarāya of the Vijayanagar empire.

Modestly accepting the fact that she is a smaller poet compared to many of her predecessors, she nevertheless attempts an epic poem based on the *Rāmāyaṇā* in Telugu allegedly because Śrīrāma alone, according to her, brings liberation to all, whether they be learned or illiterate. Avoiding the terse Sanskrit-oriented Telugu diction, she mostly employs the easy common parlance of Telugu in her poem which occupies a

place of distinction in the field of Telugu literature.

Atula A Sanskrit author from Kerala, *A* belongs to the 12th century and is the author of *Mūṣika-vaṃśa,* a work dealing with the legendary origin of the Kolatturi kings of north Malabar and their dynastic history up to Śrikanta, the patron of the author. Among the historical *Kāvya*-s in Sanskrit from Kerala this work which is in 15 cantos is a prominent one. Rich in poetic merit in parts, the work gives valuable data about the transition from patrilineal to matrilineal succession in royal families of Kerala.

Another work in Sanskrit dealing with the same dynasty by one of its kings, Ravivarma, is the *Udayavarma-carita.* This work is in 13 cantos and is less poetic in style than Atula's work.

Avadhanam A special genre in the range of Telugu literature is the *A,* which is as much a literary process as it is a means of entertainment. Often considered to be a special ability of the minds of a few people, who are called *Avadhāni*-s, it consists of leaving indelibly on the mind several impressions simultaneously gathered and stored in memory.

The *Aṣṭāvadhāna* and *Śatāvadhāna* are two forms of *Avadhāna* popularly known. Both of them are related to the process of poetic creation. To grasp and respond to eight different mental stimuli simultaneously through the concentration of the mind is called *Aṣṭāvadhāna.* A similar process in the context of a hundred such acts is called *Śatāvadhāna.*

The person who is an adopt in the display of such calibre, called the *Avadhāni,* may be questioned by different persons simultaneously on different topics, but he responds to all of them with equal understanding. Depending on whether there are eight or a hundred questioners at a time, the *Avadhāni* may be regarded as *Aṣṭāvadhāni* and *Śatāvadhāni* respectively. From the literary point of view, the eightfold test administered to an *Aṣṭāvdhāni* contains the *Niṣiddhākṣarī, Vyastākṣarī, Dattapadi, Gaṇṭagaṇanam,* etc. It is obligatory for the *Avadhāni* to give his

replies in the metre suggested to him by the questioners.

Delightful as the proceedings are bound to be for the observers, for the *Avadhāni* himself, the experience and the exercise are bound to be excruciating. But still, quite a few *Avadhāni*-s take it as a challenging sport and fill their performances with humour and skill. The scholarship, power of expression and the even greater power of memory, sense of time, and the ability for repartee of the *Avadhāni*-s are indeed remarkable.

Avvaiyyar A name known practically to everyone in Tamilnadu, whether literate or otherwise, Avvaiyyār is usually used in the sense of "an elderly and motherly old woman". It is a term employed also to refer to a few poetesses in Tamil literature. Among the thirty women poets of the Sangam literature period, there was one called Avvaiyyār who was known to the feudal lords Pāri and Ādiyamān and also to the Cheras, Cholas, and Pandyas. She was especially friendly with Ādiyamān, who once had enmity with Toṇḍaimān, and on which occasion Avvaiyyār went as a messenger to him from Ādiyamān to forestall the war. Avvaiyyār has composed a poem in praise of Ādiyamān. The other extant verses of hers found in the *Puranānūr* and other anthologies number 59. Avvaiyyār's poetic talents and her knowledge of the world are exemplified in these works.

Another Avvaiyyār lived contemporaneously with Kamban *(q.v.)* and Oṭṭakkūttar *(q.v.)* as tradition has it (which, however, is not credible as Kamban and Oṭṭakkūttar belonged to different centuries). She lives in the minds of the Tamil speaking public as a dear old grandmother and she is the most renowned among the Avvaiyyārs known to Tamil literature. She was in the court of the Cholas as also in the courts of smaller feudal rulers. She was a great wanderer and in that capacity she mingled with the rural folk freely and ate with them. Poets of this kind are celebrated in Tamil literature as "poets who sang for food". Avvaiyyā's works included the *Āttisūḍi* and *Konraivendan* for

children. Her *Mūdurai* and *Nalpali* are almost like text-books for school children. All these are didactic in character. Avvaiyyār's influence on later writers can be gauged by the fact that Subramanya Bhārati *(q.v)* composed the *Pudiya Āttisuḍi* (the new *Āttiśūḍi*) on the lines of Avvaiyyār during the current century. There are many stray verses also of Avvaiyyār available, the authenticity of whose authorship is however rather doubtful. The fame of Avvaiyyār rests on these and other works like *Kalviyolukkam*, *Nanūrkovai*, *Panḍanandādi*, *Arundamilmālai*, *Dariśanappattu*, and *Aśadikkovai* ascribed to her. The only available work today is the *Aśadikkovai* in parts.

A third Avvaiyyār, lesser known than the other two, lived and composed poetry during the times of Kambao.

Ayyalaraju Ramabhadra A Telugu poet of the late 17th century, *AR* is the author of *Rāmābhyudaya*, a *prabandha* composition dedicated to Gobburi Narasaraja, closely related to Rāmarāya. Based on the story of *Rāmāyaṇa*, the poem has been supplemented with numerous picturesque descriptions which sometimes seem even to overshoot the mark. Abounding in complex compound words in the Sanskrit style, the poem shows the poet as particularly keen on employing linguistic rhetorical devices like pun and alliterations. The extreme enthusiasm of the poet for these rhetorical devices, it must be said, mars the poetic beauty of the poem quite occasionally.

Ayyankali (1866-1941) A significant social reformer in Kerala, *A* worked arduously for the eradication of untouchability. Himself a member of the *Pulaya* community which has long been oppressed socially and culturally, *A* led the movement of the *pulaya*-s and other depressed classes for social advancement. Inspired by certain torch-bearers in the field like Narayana Guru (*q.v.*) *A* organised the Harijans to agitate for the rights that had been denied to them over the centuries. The right to walk in freedom along the public roads in Travancore was one of the gains for the *pulaya* community through these struggles. He founded the *Śādhujanaparipālana yogam* in 1907 as an

instrument for the uplift of Harijans. *A* was nominated to the Representative Assembly by the Travancore Government and he used this opportunity to fight for social equality through that forum, too. The untiring efforts of *A* did yield some results although the more fundamental problem still remains.

Ayyappa Panicker, Dr. (b. 1930) An important figure in the field of contemporary Malayalam peotry, *AP* is Professor of English in Kerala University. A new thought and expectation characterises his poetry as evidenced by a poem like "Mṛtyu-pūjā". An anthology of his poems has won the Kerala Sahitya Academy award.

Ayya Sastri (1854-1934) At a time when Kannada literature was entering into the modern phase, *A* was among those few who created literature in the traditional path. A contemporary of Basavappa Sastry, who earned the title of "Abhinava Kālidāsa", and Nandalike Lakshminaranappa, better known as Muddaṇa (*q.v.*), *A* also contributed to the Kannada theatre which was then evolving itself in a new form, besides writing a few treatises in Sanskrit. Obtaining instruction in Sanskrit profusely under his father's pupil Periyaswāmi Tirumalāchārya, Ayya Sastry prepared critical editions of ancient texts like *Karnāṭaka Śabdānuśāsana*, *Karnāṭaka Kādambari*, Nāgarasa's *Karnāṭaka Bhagavadgītā*, and *Karnāṭaka Vacanabhārata*.

A has translated Kālidāsa's *Vikramorvaśīyam* into Kannada besides independently authoring the plays entitled *Śrīrāmāyaṇa Nāṭakam* and *Nalacaritre* in Kannada. He has authored a composition in the *campū* style concerning the anointment of Chamaraja Wodeyar as king. Among his other works in Kannada are the *Maisūru Mahārāja Caritam* in *Campū* style, *Śeśa Rāmāyaṇam* in epic style, and a few longer poems called *Rāja-bhaktilahari*, *Yakṣapraśne* and *Damayanti Caritre*. He is also author of a number of smaller poems in Sanskrit like *Āśīrvacana pañcaka* and *Bhagavatpādācārya-praśamsā*.

Bababudangiri Located in the Chickmagalur district of Kar-

nataka, *B* is a haven of coffee estates, first attempts at starting which were made in 1840. There is a legend which says that the coffee estates here owe their origin to a certain Fakir called Bababudan of Mokha in Arabia, who brought coffee seeds and planted them here.

Rising to a height of 6214 feet above the mean sea level, *B* is part of the western ghats. This horse-shoe shaped ghat region is referred to as the Candradroṇaparvata in ancient texts and it has other names like Vāyuparvata and Maratśila also. It is a place known for medicinal herbs and Kemmannugundi, known for its iron-ore deposits, is part of the Bababudangiri range of hills.

A significant feature of *B* is that a cave at the top of the hill has been a place of worship for both the Hindus and the Muslims. While the Hindu tradition designates it as the *Dattātreya pīṭha*, the Muslim tradition considers it as the sacred abode of Hazarat Dada Hayat Mir Khalandar. There are many mosques dedicated to different Islamic saints in the vicinity of the cave and an annual "urs" festival is held here.

Badami One of the historically important centres in Karnataka, Bādāmi is in Bijapur district and was the capital of the Chālukyas. Pulakeśin I of the sixth century A.D. had constructed a fort here. It is likely that a village had been located here long before his "Vātāpipura" came into existence. Surrounded by hills of sandstone, the place is quite picturesque with a lake on the eastern side. The historic caves of Bādāmi are on the hills adjacent to the lake.

The township was under the Pallavas before the Chālukyas took over. The cave art of Bādāmi belongs to the period of Kīrtivarma and Mangaleśa, sons of Pulakesin I. The four caves here are carved out of monolithic rocks and two of them pertain to the Vaishnava tradition, while the other two are of the Shaiva and Jain traditions respectively. Although almost fourteen centuries have elapsed since their carving, the caves and the sculptures therein are still in good condition. One of the Vaishnava cave temples, the biggest among the four, has

an inscription of Mangaleśa who has called himself a "Paramabhāgavata", and it belongs to 578 AD. Among the finest sculptural pieces herein are those of Viṣṇu reclining on the hooded serpent, and the images of Varāha and Narasimha. In another cave is a fine image of Vāmana also. The ceilings of these caves display very many decorative sculptural carvings. In the cave of the Shaiva tradition are the images of Naṭarāja and Ardhanārīśvara sculptured. Prominent among the images in the cave of the Jain tradition is that of Mahāvīra, while the other *tīrthaṅkara*-s are sculptured on the walls and the pillars.

In addition to the images of the gods and the *tīrthaṅkara*-s these caves also have many animals, birds, trees and creepers sculptured artistically. The temples of Bādāmi constructed during later times betray the influence of the sculptures of these caves. There are a few other ancient temples besides the ones mentioned above, the Bhūtanātha temple on the eastern bank of the lake being one such. There is some significant sculpture here also. Another is the Lakulīśa temple, Lakulīśa being an exponent of the Shaiva tradition.

Yuan Chwang has left some account of Bādāmi as it flourished during the reign of Pulakeśin II. The eighteen inscriptions found in Bādāmi are of immense importance from the point of view of the history of Karnataka.

Balagangadhara Tilak, D. (1921-1966) At a time when the romantic and progressive schools of poetry had gone stale after four decades of flourishing existence during this century in the field of Telugu literature, there appeared *DBT* to revitalise it by blending in himself the best in Krishna Sastry and Sri Sri *(q.v.)*. Rejecting what he termed as the shortcomings of traditionalism in Viswanatha Sathyanarayana *(q.v.)*, romanticism of Krishna Sastry and progressivism of Sri Sri, *DBT* claimed to have brought "the beauty of love and the mossage of peace" into Telugu poetry. He also averred that his poetry went beyond all political isms while asserting that "beauty and bliss are the goals of poetry". Among his better known poems are "The song of the cosmos", "When ambrosia dripped", "Mo-

dernism and poetry", and "Flat life". Also a short-story writer of some standing, he has authored a few delightful plays like *Sundari Subba Rao*. Sometimes accused of having created "an isolationist paradise" for himself by some critics, *DBT* is yet one of the most popular among the elitist poets in modern Telegu literature. *Amritham kurisina raathri* is his principal anthology of poems, while *Tilak kathalu* is his representative collection of short-stories.

Balakrishna Panicker, V.C. (1899-1914) Notable among the Malayalam poets of the younger generation who came into prominence through the *Kavana kaumudi* is *BP* who set the style for the poetry of the succeeding period. It was in 1909 that his *Oru vilāpam* was published in *Kavana kaumudi*, a literary magazine. Deep and strong emotions in conjunction with profound thought found in Panicker's poem made the elegiac form reach its zenith in Malayalam poetry. It was about four years after the publication of this first poem of his that Panicker wrote his short epic poem entitled *Viśwarūpa* which evidences the growth of the poet as a thinker. With that, Panicker became the torch-bearer in the world of romantic poetry.

Balakrishna Pillai, A, (1889-1960) During the phase of Modernity in Malayalam literare, it was Balakrishan Pillai who provided a foundation for it through his criticism and novelty of approach. As in the fields of poetry, short story, and the novel, so also in the field of criticism, Pillai adumbrated the typical features of the European traditions of literary criticism. It was to a more generalised criticism of the processes of literary creation and to modernising the instruments of criticism that he addressed himself. Progressivism in literature and literary criticism thus received a fillip from Pillai's efforts. The interaction between literature and social life was sought to be further reinforced by him, for according to him literature has the function of contributing to a progressive social change. As editor of a magazine and also as a critic, Balakrishna Pillai has endeavoured to translate this outlook into his works.

Balamaniamma (b. 1909) A poetess who has enriched lyrical poetry in Malayalam, *B* first attracted the attention of the connoisseurs of poetry through her anthology entitled *Kūppukai*. Rather immature as poetry, the poems here show the poet as given to aestheticism. She, however, displayed her more mature poetic talents in the next anthology called *Amma*. The aspirations of a mother's heart, the experience of joy, and the vivid pictures of a scintillating heart abound in the poems of this collection. Her later poems are richer in thought, but are unfortunately less poetic, though elements of mysticism and symbolism are freely strewn in these poems. Her anthology of poems entitled *Sopānam* won the Central Sahitya Academy Award for her in 1966, while her *Amma* and *Mutassi* won for her the Kerala Sahitya Academy Award and National Award respectively in 1965. The noted Indo-Anglican poet, Kamala Das, is her daughter.

Balarama Iyer, N. (1875-1940) Belonging to Cuddalore, *BI* distinguished himself as a playwright in Tamil and as a renowned translator of a few Sanskrit works into Tamil. His tragic prose play *Daśarathan Tavaru* and the *Vallipariṇayam* are among his chief works. Among his translations are included those of Mahendravarman's *Mattavilāsa-prahasana* and Daṇḍin's *Daśakumāracarita*. *BI* has authored a few poems also, which have been included in the anthology *Tāmarainānmalar*. He is also a commentator on a few earlier works in Tamil on dramaturgy.

Balarama Panicker, K. A biographical poem in Sanskrit published during the latter part of this century from Trivandrum in Kerala is the *Śrīnārāyaṇa vijaya* by *KPB*. In 21 cantos this work deals with the life and teaching of Nārāyaṇa Guru *(q.v.)*, the prominent social reformer of Kerala during this century. Panicker has himself written a commentary on the work.

Balasaraswathi (b. 1918) Born in a family devoted to music and dance, *B* had her training in dance under the most renowned dancers of her times and has given thrilling perfor-

mances in India and abroad, thus earning wide fame as an exponent of *Bharatanāṭyam*. She ran a summer school in San Francisco to teach *Bharatanāṭyam* and also participated in the Edinburgh music festival in 1963.

B is Director of the School of Dance run under the aegis of the Madras Music Academy. She has co-authored a work on *Bharatanāṭyam* with Dr. V. Raghavan. Honoured with an award by the Central Academy of Music and Drama in 1955, she was given the "Padmabhūshana" award in 1957 and an honorary doctorate by the Rabindrabharati University in 1964. She is justly famous as "abhinayarāṇi" in the field of *Bharatanāṭyam*.

Balasaraswati, Elakuci See under *Lakshmanakavi, Enugu.*

Balekhan See under *Rahimat Khan.*

Baliga Dr. A. V. (1903-1964) A reputed surgeon in the whole of India, Annappa Vittappa Baliga had specialised in brain and heart cavity surgery. Besides, he was a noted nationalist and social worker.

With rich contacts among writers, artists, scientists and politicians, Baliga distinguished himself as a great philanthropist. There are several educational institutions in the North Kanara district of Karnataka standing as monuments to his generosity and love for the people. He is, however, best known as the founder of the Indo-Soviet Cultural Society which has branches all over the country serving the cause of Indo-Soviet friendship and culture. He died in London while attending a conference of surgeons.

Bana-s Among the smaller dynasties of kings of Karnataka in the medieval period are the Bāṇa-s, who are also referred to as the Bṛhat Bāṇa-s, an ancient line of kings appearing on the scene along with the Kadambas of Banavāsi (*q.v.*) and staying there till about the 16th century. They claimed to be descendants of Mahābali, son of Virocana of mythical times. The

regions of Kolar in Karnataka and Kurnool in Andhra Pradesh were under their sway, but never attained the status of an empire. It was in Pāravīpura (modern Hindupur in Andhra Pradesh) that they first ruled and shifted to Tiruvallam which became their capital later. Inscriptional evidence suggests that they were feudatories of Mayūravarma and later of Pulakeśin II (see, Chālukyas of Bādāmi). They were also feudatories of the Gangas *(q.v.)* and Rāṣṭrakūṭas *(q.v.)* at different times after the 9th century. Vijayāditya (796-835) and Malladeva Nandivarma (835-850) were the prominent rulers among the Bāṇa-s. It was with the growing prowess of the Cholas *(q.v.)* that the Bāṇa-s paled into insignificance during the period of Vikramāditya II and III, the former having ruled from 907 to 953 A.D.

Bandaya Sahitya Sanghatane Founded in 1979, as a parallel to the Kannada Sahitya Parishat *(q.v.)*, the *BSS* is a movement of the progressive rebel writers for a democratic and secular alternative for the existing culture of the establishment of today. Subjecting literature to a criticism from the standpoint of the people's needs, participation in people's struggles, publishing literature with a new perspective and organising writers and artists of a democratic persuasion are among the tasks of *BSS*. Holding annual conferences at different centres and organising discussions and seminars on literary and the socio-political demands of life have been the principal organisational functions of *BSS* so far. Baraguru Ramachandrappa, author of such works as *Sūtra*, *Sīlunela* (novels), *Suntaragāli* (collection of short stories), *Marakuṭiga* (anthology of poetry) and *Sāhitya mattu rājakāraṇa* (criticism), is the convenor of *BSS* along with Siddalingaiah *(q.v.)* Chandrasekhara Patil, Ramzan Darga, Devaiah Harave, Kalegowda Nagavara, Indudara Honnapura and H. Govindaiah are among the many contributors to the Baṇḍāya literature in Kannada today,

Bangalore The capital city of Karnataka, *B* is often described as a garden city. Founded by Magadi Kempegowda *(q.v.)*, the city had been marked of its limits in the four quarters during the founder's days. Needless to say, these limits have long been overlooked in the course of the growth of the city. Among the constructions of Kempegowda's times, still in existence in Bangalore are the cave temple of Gangadhareśwara, the Venkaṭaramaṇaswāmi temple in the fort, and the Bull temple in which there is an idol of *Nandi* of a huge proportion.

There are records to suggest that Bangalore had been overtaken by Shahaji, father of Shivaji, during the 17th century and that it came under the sway of the Wodeyars of Mysore towards the end of that century. Shivaji's marriage was celebrated in this city. During the 18th century it came under the purview of Hyder Ali and Tipu Sultan. At the centre of the city are located Tipu's palace and the fort, the latter preserved only partially. The "Red garden" (Lalbagh) of Hyder's days has been extended several times during the last century and the glass house (or what was once a glass house) is one of its attractions. Besides, there is an archaeological museum in which several historical remnants of the past collected from different centres of the State are exhibited. Adjacent to the museum is an art gallery named after a reputed artist of Karnataka, namely, K. Venkatappa *(q.v.)*. Not far from the city is Whitefield where the currently raging god-man, Sāibābā, has his headquarters named "Vrindavan".

Bapiraju, K.S. A Telugu poet and novelist of the 20th century, Adavi *B* was also a singer and painter. Among his long poems of eminence is the *Varada godāvari*. His fame as a novelist rests on such novels as *Himabindu* and *Konangi*. As a short story writer also he has made a name through such anthologies as *Bhogīraloya* and *Biccagatte*. His poetry is distinct with its musical quality.

Basavabhupala, Keladi Belonging to the ruling family of Keladi, *B* was proficient in *Śivādvaita*. Belonging to the late 17th

and early 18th centuries, he authored a unique encyclopaedia entitled *Śivatatvaratnākara*, incorporating the essence of the Vedas and *Āgama*-s from the *Śivādvaita* point of view. Incidentally, the work also gives a history of the house of Keladi and the legend about the founding of Vijayanagar empire and the kings who ruled in Vijayanagar.

Basavakalyana Located at a distance of forty miles from Bidar in Karnataka, *B* is a centre of distinction in history. It is surmised that it had been originally founded as Kalyāṇanagara during the days of the Chālukyan king Pulakeśin II as early as during the sixth century. The Chālukyas of Kalyāṇa (*q.v.*) founded their empire in 973 when a king of the dynasty of the Chālukyas of Bādāmi (*q.v.*) subjugated the Rāṣṭrakūṭas (*q.v.*). Āhavamalla Someśwara of this dynasty made Kalyāṇanagara his capital in 1050 and it retained this position for a little more than a century. It declined after it became part of the Bahamani Kingdom. In 1724 Kalyāṇa became part of the Hyderabad province and then of Mysore state at the time of the reorganisation of states in 1956.

The fame of Kalyāṇa reached its peak during the 11th century under Vikramāditya VI who ruled from this capital. During the 12th century it became the centre for the religious revolution initiated by Basavaṇṇa (*q.v.*) when Bijjala was the ruler. Kalyāṇa, surrounded by a fort and thickly populated, covered an area of twelve *yojana*-s at that time. The famous *anubhava maṇṭapa* (*q.v.*) of the Veerashaiva order was located here. There are several remnants of the historical past in this now small township, including Bijjala's palace, the fort, a Shaiva temple, etc. Also to be found here are a few caves bearing the names of such saints as Akkanāgamma, Prabhudeva, Vijñaneśwara, etc.

Basavappa Sastry (1843-1899) As a student, *BS* made a deep study of old Kannada and Classical Sanskrit literatures and developed a keen literary and aesthetic sense. Also interested in music, he had a flair for creative compositions. At the age

of eighteen he authored the *Krishṇarājābhyudaya* and later translated Kālidāasa's *Śākuntalam* into Kannada. It is no exaggeration to say that it is still the best and most poetic among the translations of the play into Kannada. It was this which won him the title of "Abhinava Kālidāsa". Among his other translations are the *Uttararāmacarita*, *Mālatīmādhava*, and *Ratnāvalī*. He had just commenced the translation of Kṣemendra's *Caṇḍa-kauśika* when he passed away. Among his independent works in Sanskrit are the *Śivāṣṭakam*, *Triṣaṣṭhipurātana stava*, and *Śāradā Daṇḍakam*. His Kannada works include the *Damayanti Swayamvara* and *Sāvitrī Caritre*.

Basavaraja Rajaguru (b.1920) *BR* had his initiation into music at the early age of seven, his father Mahāntaswāmi being his first teacher. Coming under the influence of Sawai Gandharva's singing in concert programmes, Rajaguru missed his formal education although he had been admitted to a Mutt in Hubli. Escaping from the Mutt, the boy joined the 'Viswagunadarsha Music and Drama Company' which was under the aegis of Vamanrao Master. Distinguishing himself both as a musician and an actor, *BR* had almost decided to stay with the company for good when he was discovered by his uncle, who again entrusted him to the care of the Mutt. It was here that Rajaguru found his future teacher and patron namely Panchakshari Gavai *(q.v.)*. *BR* obtained his training in music, both Karnatak and Hindustani styles for twelve years at the *Śivayogamandira* of Panchakshari Gavai.

The first concert programme that he gave was in 1936 at the age of sixteen on the occasion of the centenary celebration of Vijayanagar Empire. The musical prowess of Rajaguru has been growing in stature since then. A polyglot, Rajaguru is conversant with almost every musical tradition in India and has given programmes in all parts of India with great success. The titles that he has won are many and he has been honoured by the Central Music and Drama Academy also in 1981.

Beechi (1913-1980) One of the renowned humorists in the

range of Kannada literature, Rāyasam Bhimasenarao of Bellary in Karnataka was popularly known by his pen-name, namely 'Beechi'. Orphaned at an early age, he had his education only upto matriculation. In his later life, however, he had the privilege of visiting numerous colleges to address gatherings. Starting as an attender at the sub-magistrate's office, he retired in 1968 as superintendent of the special branch of the police department.

A rationalist to the core, *B* was a staunch fighter against superstition, religious and social hypocrisy, miraclemen and the like. In the literary world, the fame of *B* rests on the character of '*Timma*' created by him as the archetype for the ordinary man of Karnataka. His *Timmana Tale*, published in 1960, won him instant popularity and this was followed by other works of his including short stories, novels and plays. Earlier he had published his radio plays in 1946 and his first novel *Dāsakūṭa* in 1950. His autobiography called *Bhayāgraphi* stands as a living memory of the versatile humour of Beechi and his positive outlook towards life. He played a prominent role in the rationalist movement in Karnataka for some time, especially after his visit to the Soviet Union to attend the Afro-Asian Writers meeting. His *Devarillada guḍi* (Temple Without God) is a travelogue recording his impressions of the Soviet Union.

Belur Fergusson, the noted art-critic, once said that the art of Belūr and Halebīḍu excels all its counterparts anywhere in India in the matter of subtle sculpturing. Constructed under the Hoysalas of Karnataka during the 12th-13th centuries A.D., the temples at Belūr and Halebīḍu exemplify the Hoysala tradition of temple-architecture. It is a continuation of Chālukyan sculpture *(q.v.)* with a few novel features added in regard to the decorative art of the foundation and the ceilings. The temple in Somanāthapura *(q.v.)* in Mysore district also belongs to this tradition. The Hoysala temples are star-shaped and constructed on a raised platform. The light and shade effect on the sculptures is pronounced in them because of the poly-

gonous structure. The speciality of the sculpture of these temples is that these temples, as Prof. K. A. Nilakantha Sastri remarks, "represent an art which applies to stone the technique of the ivory worker or the goldsmith".

Belūr is on the banks of the river Yagachi in Hassan district, with Halebīḍu at a distance of 17 kilometres to the east of Belūr. The outer walls of the temples here are divided into several horizontal friezes, each frieze being decorated with a variety of sculptures. The Cennakeśava temple in Belūr, for instance, has for its decoration a series of images of elephants, necklaces, creepers, images depicting different episodes, etc., in its different friezes on the outer wall. There are more than three thousand bigger images in this temple. The special feature of the temple are the many images of the *madanika*-s which are also variously termed as *sālabhañjika*-s and *śilābālika*-s. These images of female characters are in different poses, mostly on the outer walls of the temple. Some of the forty-two images of the *madanika*-s originally sculptured are now missing. The pillars in the inner precincts of the temple are likewise decorated with a lovely sculpture.

It was in 1117 A.D. that the image of the deity Vijayanārāyaṇa was installed in the temple after its construction in which king Viṣṇuvardhana and queen Śantalā are said to have evinced a keen interest. There is also a belief that one of the five temples dedicated to Viṣṇu by Viṣṇuvardhana after defeating the Cholas was the one in Belūr. Ballāla II (1173-1220) got the temple—constructed under Viṣṇuvardhana—extended during his reign.

Halebīḍu had been quite famous even during the periods of the Gangas and the Rāṣṭrakūṭas under the name of Dorasamudra, which became Dwārasamudra under the Hoysalas whose capital it was for about 300 years. Among the extant temples here, the most remarkable is that of Hoysaleśwara, the biggest among those of the Hoysala style. It is a twin temple of splendid sculpture and architecture, both being dedicated to Śiva. The *liṅga* is called *Hoysaleśwara* in the one and *Śāntaleśwara* in the other. In front of the *sanctum sanctorum* in each is

the image of the huge bull, called Nandi. It was Ketamalla, a commander of the army undet Viṣṇuvardhana, who got the twin temple complex constructed about a quarter of a century after the Belūr temple had been constructed. It was extended during the reign of Ballāla II. A few mythological episodes are sculptured on the outer walls of the temple here along with sculpture portraying certain facets of contemporary life also.

The sculptors have etched their names together with their titles on the images sculptured by them in Belūr and Halebīḍu. Of the four larger entrances *(mahādwāra*-s*)* the southern one is sculptured by Kālidāsi who describes himself as "*malapara gaṇḍa*", and "*rūvārigiri vajradaṇḍa*", thus indicating his fame as an elegant sculptor. The episode of the battle between Rāma and Rāvaṇa is sculptured by Tānagundūra Haridāsi and the image of the *trimūrti* by Belūra Lakapa. Other names available are those of Ketana, Cikkahampa and Nagoja. It is obvious that these sculptors hailed from different parts of Karnataka.

The other temple in Halebīḍu is that of Kedāreśwara constructed in 1210 A.D. Described as highly artistic by Fergussion and Percy Brown, it has since been renovated.

Bendre, D.R. (1896-1981) A leading poet and a pioneer in the field of modern Kannada poetry, *DRB* has the pen-name of "Ambikātanayadatta". Author of several poems which are destined to be immortal by virtue of their poetic qualities, thought-content and melodious music, Dattareya Ramachandra Bendre has blazed the path for almost every modern poet in the field of Kannada literature.

Keenly interested in things deeply spiritual, Bendre became an ardent believer in the philosophy of Sri Aurobindo when he was still a student in College, and we find clear traces of this deep faith in his poetry and personal life. The anthologies of his poems are numerous, among which may be mentioned *Gari*, *Kāmakastūri*, *Sūryapāna*, and *Aralu-maralu*. Coming in the wake of the romantic poetry in Kannada (called "*navodaya* poetry") shortly after the turn of the century, Bendre's poetry, infused with social themes, gave a new directien to Kannada poetry.

"Annāvatāra" and "Narabali" are poems by Bendre which set a trend until then unknown in Kannada poetry, and this consisted in a virile attack on poverty stemming from rank exploitation. His *Aralu-maralu* won the Central Sahitya Academy award in 1958.

A prolific poet, Bendre is a reputed prose-writer also. His research papers and essays of literary criticism have a uniqueness of their own. Bendre has authored a few works in Marathi also, among which is *Samvāda* which won the Kelkar prize in 1965. He has a few translations into Kannada also to his credit among which is the *Upaniṣadrahasya* of R. D. Ranade.

His anthology of poems *Nākutanti* won the Jnanapith award for him. Honoured by the State and Central Sahitya Academies, he is also recepient of then "Padmasri" award and an honorary doctorate degree.

Beschi, Constanzo Guiseppe (1680-1747) An Italian Jesuit missionary, Beschi arrived in Tamilnadu in 1711 and took to the study of the Tamil language as a preparation for his proselytising task. He called himself Dairyanāthaswāmi and Vīramamunivar at different times. Contributing profusely to Tamil grammar, lexicography and epic poetry, Beschi also authored a few religious tracts, minor poetical works and social satires. His *Tembāvaṇi* (meaning 'evergreen garland') is an epic on Joseph, Christ's father. *Vedavilakkam* and *Vediarolukkam* are among his works for training the Christian missionaries in their duties. Among his significant achievements are the translation of the *Kural* into Latin and preparation of a Portuguese-Tamil-Latin dictionary and a Tamil-Latin dictionary. He is also the author of a few works on Tamil grammar written originally in Latin. Among them is the *Tonnūl,* considered to be a classic among grammatical works in Tamil. He has also authored a satirical work on the then existing educational system in Tamilnadu.

Bhadrachalam A centre of pilgrimage in Andhra Pradesh standing on the banks of the river Godavari, *B* is known for its

huge temple dedicated to Śrī Rāma. The construction of the temple has a myth of its own, according to which the revenue collecting officer, a certain Kancherla Gopanna, was approached by Pokala Dammakka who had been inspired to have a temple constructed to Rāma, Śīta and Lakṣmaṇa whose images she had seen on the outskirts of the township. During the 16th and 17th centuries *B* formed part of the Golconda principality and it is presumably during this period that the above recounted episode occurred. Gopanna, who later came to be celebrated as Bhadrachala Ramadasa, author of many popular songs in Telugu, seems to have responded to Dammakka's suggestion and ploughed funds from the state-treasury for the construction of the temple. The nawab, however, was infuriated at the misappropriation of the treasury funds and inprisoned Gopanna. It was during the period of incarceration that Gopanna became a musician-saint. Legend further has it that the deities saved Gopanna by remitting the amount to the treasury in the guise of merchants. How much of historical facts are included in this legend has not been ascertained with authenticity, but it is anybody's guess.

The annual Rāmanavami festival of Bhadrachalam is an occasion for several cultural programmes even to this day.

Bhagavantike Mela Among the folk arts of the Vaishnava tradition in Karnataka is the *BM*, which has an admixture of music and dance. Hailing orginally from Melukote in Mandya District, its chief purpose is to propagate the Vaishnava faith. The significant feature of it, however, is that besides themes drawn from the *Rāmāyaṇa*, *Mahābhārata*, and *Bhāgavata*, this Vaishnava art form selects episodes freely from the Saiva tradition too.

The "Bhāgavata", as he is called, is the chief narrator of the folk troupe consisting of about fifteen members. The participants, with jingling anklets tied to their feet and dressed in a none too imposing style, stand in two rows facing each

other. Between them stands the *Koḍangi (q.v.)* who initiates the presentation of the chosen episode in song and dance.

Bhagavata Mela A particular variety of dance drama of Tamilnadu is thus called. Coming into prominence during the late 17th century through the work of Nārāyaṇa Yati, author of a Sanskrit work called *Kṛṣṇa Lilātaraṅgiṇi*, it is based on the pattern of the *nāṭya* or dance drama as expounded by Bharata in the *Nāṭyaśāstra*. Nārāyaṇa Yati believed that genuine devotion could be achieved by enacting in drama the episodes of the *Bhāgavata-purāṇa* embodying the philosophical truths. Among the compositions of dance dramas by him are the *Pārijātaharaṇam* and *Rukmāngada*. Classical music, *Bharatanāṭya*, and *Abhinayam* form its components.

Later additions to the dance compositions were made by Melathur Gopalakrishna Sastry and his son Venkatarama Sastry. These dance dramas and others of their category are usually performed at the festival dedicated to god Narasimha. Performed on a stage in front of the temple for a whole night, the dance has a distinct tradition of its own in the performance, with a comedian (called *Koḍangi*) stealing the show initially with his brief dance. Invocation, dramatic lyrics and classical dance are the hallmarks of the dance apart from the episodes drawn from mythology.

Bharatanatyam Among the elassical dances of India, it occupies a high rank and is a cultural product of the South. The mythological and traditional evidences suggest that this form of dance goes back to very ancient times in its origin. The evolution of it as can be traced from the prevalent stories in South India and as evidenced by ancient texts and other sources, is related with the artistic manifestation among the people of the South. There are scholars who draw the evidence from the practice of *Devadāsi*-s *(q.v.)* to suggest that *B* has evolved as a professional art from very early times. Some episodes from *Mahābhārata* are aiso quoted to underline the antiquity of this art form. It is, however, the *Nāṭyaśāstra* of Bharatamuni

that provides us with the first elaborate documentary evidence about this art form of dance and dance-drama. While Bharatanāṭya has a treatise to copiously describe several aspects of this art even in very early times, the other classical dance forms do not have the privilege of having been thus codified. That the closest resemblance exists between the dance as it is practised and the art form exemplified in Bharata's works is undisputed.

There are three components in the *B*, namely, *Bhāva*, *Rāga* and *Tāla*. *Bhāva* is the inner feeling which nourishes one or the other of the nine kinds of *rasa*-s, or aesthetic emotions and sentiments. *Tāla* stands for the time of rhythmic beatings, while *Rāga* indicates melody and tune. As is well known, the *Nāṭyaśāstra* treats all these three essential components of the *B*. The different body movements (*karaṇa*-s) and gestures (*mudrā*-s) are enumerated in the *Nāṭyaśāstra* and it is precisely in that form the classical *B* is performed even today.

During the earlier times, it used to be a dance practised exclusively by women. Early sculpture which we find extensively in the ancient temples of Southern India portrays different postures of *B*—that in Belūr and Halebiḍu *(q.v.)* being the more significant illustrations of this kind.

During the last one hundred years, this art form has received great attention and has been developed and taught more systematically and meticulously. The credit for this must go to the exponents and experts of Pandanallur, namely Ponnaiah, Vadivelu, and Shivanandan. Meenakshisundaram Pillai *(q.v.)* was the next great master in this field. More recently stalwarts like Rukminidevi Arundale *(q.v.)*, Balasaraswati *(q.v.)* and Ramagopal *(q.v.)* have developed the pedagogy of *B* as also its presentation.

It has always been recognised that the four elements which are fundamental for making any dance,and—especially *B*—expressive are the *Aṅgika* (expression through gesture of limbs), *Vācika* (expression through voice), *Sātvika* (bodily expression of feeling) and *Ahārya* (expression through costume and ornaments) and other such paraphernalia of the person portrayed by the dancer. *B* performed to a set music, comprises all these in full.

There are three aspects of it namely *nāṭya*, *nṛtya*, and *nṛtta*. The *Nāṭya* is a dance drama in which the principal dancer is supported by many actors and actresses. The dancer portrays a simple incident from the life of a chosen epic character in the *nṛtya* in which the dominant element is *bhāva*. The *nṛtta* which is the most characteristic category in it is dominated by rhythm or *tāla*. This *nṛtta* is viewed under two broad heads depicting two typical expressions as *Tāṇḍava* aud *Lāsya*, the former being more vigorous and the latter more elegant.

Technically speaking it has five varieties of composition for use in *Alaripū*, *Jatiswaram*, *Śabdam*, *Varṇam* and *Tillāna*. These five parts also indirectly represent the order of presentation of various thematic items in its performance. The *Alaripū* consists in the presentation of delicate and expressive poses through which the body flowers out in a way. *Jatiswaram* is the expression of the *nṛtta* ideas and impressions created by music by means of dancing movements, gestures and postures. *Varṇam* consists in the expression of sentiments and ideas in different ways. *Śabdam* is characterised by *nṛtya* or dance-drama and it usually goes together with *varṇam*. *Tillāna* displays the rhythm and measurement in the movements of a dance.

The songs to which the dances are performed are drawn from varied sources usually from the field of devotion and music. The musical instruments almost invariably used are the *Mṛdangam* (drum to measure time) and a pair of cymbals.

An art with vast possiblities for expression, it is often associated with the portrayal of transcendental emotions in the context of gods and goddesses and also with the evoking of a devotional attitude in the mind of the audience. Latter day performances, however, have introduced an element of pure secularism as well into this art form.

Bharatasvamin Belonging to the 13th century, he was in the Court of the Hoysala king Rāmanātha. Prominent among the pre-Sāyaṇa commentators on Vedic literature, he authored a

copious gloss on the *Sāmaveda*.. •Also belonging to the 13th century and to the same region as the one to which he belonged was another commentator on Vedic texts, namely, Ṣaḍguruśiṣya (disciple of six preceptors) whose real name has not come down to us. He has commented upon the *Aitareya Brāhmaṇa*, the *Aitareya Āraṇyaka* and Kātyāyana's *Sarvānukramaṇi*.

Bharati (Tirumale Rajamma) A towering personality of Karnataka, Tirumale Rājamma is better known as Bhārati, her pen-name. Trained in music and literature at her own home, she entered the literary field with the translation of Tagore's *Dṛḍapratijña* into Kannada from the then already available Telugu translation of the work. Specially devoted to drama, she has authored such plays as *Kapaṭa nāṭaka* and *Tapaswini*. She has authored biographical sketches on Veena Śeṣaṇṇa (*q.v.*) and T. P. Kailasam (*q.v.*), besides writing a number of patriotic songs during the days of the independence struggle.

Bharatidasan (1891-1964) Among the Tamil poets of the twentieth century, who is also called a "puraṭci kaviñar" (revolutionary poet), he is next in name and fame only to Subramanya Bharathi (*q.v.*). Earlier called Kanaka Subbaratnam, he became intimately associated with Subramanya Bharathi during the latter's political hiding in Pondicherry and won his affection and admiration. Later he took the pseudonym "Bharatidasan."

The melody of tune characterises his poetry and the views are expressed in such a way as to create a storm of emotions in the reader. His diction is drawn from the colloquial language of common parlance. He also puts to use the "cindu" which is very much in vogue in folk songs. The demand for equality in society is the running theme of his poetry and a call for uprooting the old blind faith and the life shaped by such a faith is common in his works

Bhāratidāsan Kavitaigal was the first anthology of his poems and one sees clear traces of Subramanya Bharathi's influence in this work. The long poem "Śañjīvi Parvatattin śāral" (At the

foot of the Sañjīvini mountain) forms part of this anthology. His later works include such powerful and heroic poems like "Pāṇḍya's reward", "Heroic mother", "Love or Duty ?" and so on. *Aligin Śirippu* (Beautiful Smile) is another anthology of his poems known for their aesthetic excellence and all the poems here are eulogistic of the beauty of nature.

Bharavi One of the Sanskrit poets whose *Kirātārjunīyam* is regarded as one among the five great *Mahākāvya*-s in Sanskrit, he is mentioned in an inscription of 634A.D. as having attained great fame as a poet and thus can safely be assigned to the early parts of the 7th century. Tradition connects him with Vishnuvardhana, the founder of the line of the Eastern Chālukyas and also with Simhavishnu of Kanchi. It further claims that the Ganga king Durvinīta commented on the fifteenth canto of the *Mahākāvya.* Both these claims are, however, of dubious merit. In the history of Sanskrit poetry, he is evaluated highly for the pregnancy of thought in his expressions. Verbal jugglery is nevertheless not wanting in the poem which deals in eighteen cantos with the conflict between Śiva and Arjuna when the latter was out to obtain the *Pāśupatāstra.*

Bhasa Kautaliya A notable work in the field of early Malayalam prose, it belongs to the ninth or tenth century. It is a translation of Kauṭilya's *Arthaśāstra* with occasional explanatory matter added to it. The distinct achievement of the author who remains unknown is that even terse portions of the *Arthaśāstra* are presented here in lucid Malayalam so that it becomes easily comprehensible. It must be remembered that the work was composed at a time when Malayalam was still under the grip of Sanskrit and was also coming under the influence of *Cendamil* when this prose work in Malayalam was composed. Notwithstanding these over-riding influences, however, the author has succeeded in writing his work in easy and chaste Malayalam.

Bhaskara Author of the Sanskrit play *Unmatta Rāghava,* he

belonged to the 14th century. In the prologue to the play he mentions that he wrote the play to pay homage to Vidyāraṇya in whose memory a colloquium had been convened. Described as a *Prekṣaṇikā*, the play portrays the mood of Rāma after the loss of Sītā and his attempts to find his lost spouse. The poem, rich in the element of pathos, naturally reminds one of Bhavabhūti's *Uttararāmacarita*.

Bhaskaran, R.B. (b.1942) Awarded fellowship by the Department of Culture of the Government of India in 1979-80, he has his collections of painting at such centres as the Lalita Kala Academy, and the National Gallery of Modern Art, New Delhi. Having studied advanced painting as also the Fresco painting techniques, he specialised in lithography and ceramics under a UNESCO scheme. He had his higher education in Britain as well. The exhibitions of his works have been successfully held several times at places like Madras, Bombay, Portsmouth, London etc.

Bhaskara Ramayanam A *Campū* composition in Telugu belonging to about the 14th century, it employs a variety of metres and is far from being a mere translation of the Sanskrit epic *Rāmāyaṇa*. Quite a few new episodes are added by the author of this epic poem in Telugu, not to speak of novel descriptive passages.

Hulakki Bhāskara, his son Mallikārjuna Bhaṭṭa, his friend Ayyalārya and his disciple Rudradeva are the authors of different sections of this poem. Bhāskara seems to have guided the others in their work which as a whole is dedicated to Sahinimara, a Commander under Pratāparudra II.

Earlier than this version of the epic by only a few decades was Ranganātha's *Rāmāyaṇam* written in the couplet form. Sometimes attributed to Buddharāju, a tributory prince under Pratāparudra II of Warangal, the work was completed by Buddharāju's son with the addition of Uttara *Rāmāyaṇam*.

Bhattatiri, Pattattu Vasudeva A Sanskut author of the 15th

century, he hailed from Trichur in Kerala. He is the author of *Yudhiṣṭhira vijayy*, a prominent work among the *yamaka kāvya*-s in Sanskrit. Dealing with the story of *Pāṇḍava*-s in 8 cantos, the poem abounds in a variety of metrical compositions in rhyme. This work has as many as ten commentaries on it, including one by Rājānaka Ratnakānta of Kashmir patronised by Kulaśekhara. This work is of some historical value also. To the same author is ascribed another work namely *Nalodaya*, although it is often ascribed to Ravideva by a few scholars.

Bhattumurti A Telugu poet of the latter part of the 17th century, he had the title of 'Rāmarājya Bhūṣaṇa' by virtue of the fact that he was under the patronage of Rāmarāya, son-in-law of Krishnadevarāya. Known as a profound scholar and lover of music, he is the author of *Narasa bhūpālīya*, *Vasu caritra* and *Hariścandra-nalopākhyānam*. The first is a work on rhetorics based principally on the Sanskrit work of Vidyānātha. It is dedicated to Narasa Bhūpāla who was closely related to Ramarāya.

The most prominent among his works is the *Vasucaritra* which is a significant work in the whole of Telugu literature. Based on an episode contained in the *Mahābhārata*, it narrates the story of Uparicara and Vasu in six chapters. A *prabandha* composition, it is replete with elaborate descriptions, fascinating dialogues and effective figures of speech. It has been translated into Sanskrit and has provided a prototype for many a subsequent Telugu poet; so much so, some of their works are styled as mini *Vasucaritra*-s.

His last work is the *Hariścandra-nalopākhyānam* which curiously narrates the stories of Hariścandra and Nala at once. This is accomplished through a rare linguistic feat whereby each verse acquires two meanings because of the pun employed by the poet in his expression.

Bidar Known for skilled craftsmanship in bamboo (or bidri-ware), *B* in Karnataka comes up in history from the time of Ahmad Shah Wali in the 15th century A.D. There are two

separate groups of tombs here, one of the later Bahmani Kings, and the other of the Barid Shahis. The former numbering twelve resemble the Gulbarga *(q.v.)* tombs, but are larger in scale with loftier domes and facades adorned with a greater multiplicity of arched recesses or screened windows. The finest among them is that of Ahmed himself which has its interior decorated with brilliantly coloured paintings in the Persian style and bands of kufic and other inscriptions worked out in letters of gold on a ground of deep blue or vermilion. The Chand Minar in Daulatabad and the Madrasa of Gawan in Bidar show further marks of Persianisation.

Bijapur A historical city in Karnataka, it is renowned for its many architectural monuments of both the Hindu and Muslim traditions. The Golagummaṭa (*q.v.*) which is a unique marvel of its kind in the whole world is located here. Besides, it has remnants of an ancient fortress, a construction called the Ibrahim Roza mansion, a lofty Jumma masjid and many other historical monuments.

Called Vijayapura in ancient times, it had once been the capital of the kings of the Yādava dynasty. It came under the purview of the Khiljis of Delhi in 1294. Much later, in 1489, Bijapur became one of the five provinces of the Bahamani Kingdom founded by Yusuf Adilshah, who incidentally it was that got the Bijapur fort constructed.

The Bijapur province also participated at the Rakkasa-tangaḍi battle which sealed the fate of the Vijayanagar empire. Bijapur fell to Aurangazeb in 1686, to the Peshwas during the 18th century, and to the British in 1818.

Prominent among the palaces of an early period in Bijapur is the Saat Manzil, a mansion originally in seven storeys, only five of which still remain. Also located in *B* are two mammoth tanks called Taz Bavadi and Chand Bavadi. Placed at the Mullick-I-Maidan in 1549 was a huge cannon made in an alloy of bronze. In Biiapur have been found several coins of the

16th century which go to establish the extensive overseas trade that flourished in India during that century and earlier ones.

Bodhendra Sadguru Swamy Also called Bodhendra Saraswathi of the 17th century, he was the 59th pontiff of the Kāmakoṭi Mutt of Kanchi. It is as a contributor to the world of music that he has earned renown, his treatises on music having acted as an inspiration and guide for many a composer of subsequent periods. Also an author of a few works on religion and philosophy in Sanskrit, he is best remembered as the originator of the tradition of what is called as *Nāmāvali*, a particular branch in the musical tradition. Among his works are the *Nāmāmṛta rasodayam*, *Nāma taraṅginī*, and *Harihara bheda dhikkāra*.

Bodheshwaran (b.1904) Among the lyrical poets in Malayalam language it is known for a variety of sensibilities and ideas being couched in a poetic form. There is an element of pathos prominently associated with his poetry. The poet is as much at home with Vedānta as with the Cārvāka school of thought when he dialates on the topics chosen by him. Chief among the anthologies of his poems is the *Hṛdayānkura* published in 1931. Most of the poems in the anthology deal with the experience of love and contemplation of philosophy, and the poems are charged with emotional content, thus making them somewhat complex.

Brahmagiri A place in Chitdurga district of Karnataka where prehistoric megaliths have been found during archaeological excavations is Brahmagiri which, like Chandravalli (*q.v.*), is of historical importance. The Mauryan empire is said to have extended up to this point in the south, as evidenced by a few Asokan inscriptions which have been found here and at Siddapur which is in the vicinity of Brahmagiri. D.D. Kosambi points out that the prehistoric megaliths for which Brahmagiri is known continued to be erected even after the Mauryan occupation, on the basis of which he deduces that the local tribes did not take to an agrarian life for a long time here.

Brhaddesi The first important work on music is the *B* by Matangamuni belonging to about 5th and 6th centuries, although, according to Dr. V. Raghavan, he cannot be earlier than the 9th century. The *B* is the most useful text for the understanding of the history of *rāga*-s *(q.v)*. Devoted to an analysis of the music of the *deśi* type, as the title of the text itself suggests, it makes mention of a few *grāmarāga*-s and *bhāsa-rāga*-s, too. The work discusses the *swara*-s as well. *Rāga* is one of the seven modes in which music finds expression according to Matanga. As a treatise throwing light on the earliest period during which *rāga* s were being evolved, this text occupies an important position in the history of Indian music.

Brhadiswara Temple See under *Chola sculpture and architecture*

Brown C. P. (1798-1884) Born in Calcutta, Charles Philip Brown had his early education in India and university education in England. Proceeding to Andhra province as a civil servant, he started learning Telugu for his administrative work and compiled a Telugu dictionary later on. Even as a judicial officer he conducted the proceedings in Telugu. Gradually he acquainted himself with Telugu literature, prosody, and grammar fairly extensively. In 1835 he went to the India Office Library in London and for 3 years examined all the Telugu manuscripts in the library. Returning in 1842 to India, he published several of these manuscripts and got new manuscripts prepared of those that had not been published. Also edited by him in 48 volumes are documents relating to the regional history of the Andhra country, inscriptions, etc. He was the first to translate the poems of Vemana into English and the Bible into Telugu. Well versed in Persian also, he was for some time the official translator to the Government of India. The Madras Library of Oriental Manuscripts contains the collection of Telugu manuscripts made by C.P. Brown. He is easily the most important foreign scholar of Telugu during the 19th century.

Budubudike A small rattle-drum has this name in Kanara.

A fantastically dressed Mahratta mendicant and fortune-teller has this instrument to call attention of the people and to make prophecies. Quite a large tribe in Karnataka, they have the name of "Narasaṇṇa" in south Kanara district. There are legends tracing the rattle-drum to Śrīkṛṣṇa himself.

A wandering man with his small rattle-drum shaking sonorously makes his appearance at dawn in the village and his pronouncements are believed to be prophetic because "he speaks as *Bhagavān Śrīkṛṣṇa* prompts him to speak". These people are supposed to visit the graveyard at the dead of night and grasp the information from the bird "hālakki" (milky-bird), which is an ominous bird whose pronouncements only they can make out.

Burra Katha Among the popular folk arts in Telugu, it occupies a prominent place. The singers in this art form have an instrument like a drum and they dance while beating the drum. This instrument is called "Burra" in Telugu, whence the name *BK*.

There are three participants in its presentation. One of them holds the stringed instrument with which one regulates the tone and tune, he is also the chief narrator and singer. The other two hold the "burra" and they dance while beating it. They hold a dialogue with the chief narrator occasionally, thereby giving a push to the narration. An element of drama is also integral of it.

It is interesting to note that the Christian missionaries used it as a medium for their work during the initial stages in Telengana when they realised the potentials of the *BK*. The stories of the Christian saints and martyrs used to be dramatised in this folk art form. Latterly, social themes have also been presented through this medium. It is often used today even as an instrument for electioneering purposes.

Byrappa, Dr. S. L. (b. 1934) A major novelist in Kannada during contemporary times, he is a renowned aesthetician and educationist. *Satya mattu soundarya* is his doctorate thesis

making a unique contribution to the study of aesthetics along the lines of A. K. Coomaraswamy. His most recent novel is *Parva* which seeks to demythify the *Mahābhārata* story with a new interpretative research orientation. His novel *Vamśavṛkṣa* has been translated into Telugu and Hindi besides being made into a film of repute in Kannada. A widely read popular novelist, he has novels like *Dāṭu, Dharmaśrī, Nāyi neralu,* and *Tabbaliyu nīnāde magane* to his credit.

Camarasa A significant Kannada poet of *c.* 1430 A.D. is *C,* a Veerashaiva by persuasion and author of *Prabhuliṅgalīla,* a long poem in the *Bhāmini ṣaṭpadi* metre. It is a biographical poem concerning the life and attainments of Allamaprabhu (*q.v.*), a historical personality. This is the second major work in Kannada poetry on Allamaprabhu, the first having been authored by Harihara (*q.v.*). Belonging to the same faith as Allamaprabhu did, *C* deals with the hero of the poem with great sympathy and reverence. From the purely poetical point of view also, *C*'s poem occupies a high position in the range of Kannada literature.

Camundi One of the forms of Pārvatī, the spouse of Śiva, Cāmuṇḍī is extensively celebrated in the folk tales of Karnataka as also in the traditional purāṇa-s. She is worshipped under different names, the most important among them being *Mahiṣāsuramardinī.* The mythological allusions to Cāmuṇḍī are found in *Mārkaṇḍeya Purāṇa, Devībhāgavata, Viṣṇudharmottara Purāṇa,* etc. All the stories more or less corrborate the same idea that Cāmuṇḍī took incarnation to kill Mahiṣāsura who had become a menace even to the gods. Another version of the story is that she became Cāmuṇḍī after killing Caṇḍa and Muṇḍa.

In the folk tradition Cāmuṇḍī is regarded as the youngest among the seven daughters of Bijjalarāya of Ujjain. All the seven are said to have gone south to settle down after mutual warfare amongst themselves and Cāmuṇḍī chose Mahiṣamaṇḍala which was then under the rule of the demon Mahiṣa.

From the sweat of Cāmuṇḍī' rose the folk goddess called "Uttunalli māramma" with whose aid Cāmuṇḍī defeated the demon. The present day Mysore is identified as the Mahiṣamaṇḍala of the folk tale.

Yet another version in the folk tradition makes her Pārvatī who allegedly came to earth with Śiva to kill a king called Śravaṇa. This is narrated in the folk-epic entitled "Maleya Mādeśvara". There also she is the vanquisher of the demon Mahiṣa but Mādeśvara is said to have left her behind on seeing her fierce form. Śiva is said to have become Nanjuṇḍa through a part of himself, to be the spouse of Pārvatī in this form. In the Kannada folk tradition Cāmuṇḍī, Nanjuṇḍa and Mādeśvara are connected with each other in a variety of ways.

Candamaruta Acarya Belonging to the latter part of the 19th century, *CA* lived in Kanchi and had his education in Sanskrit under his father. Coming under the patronage of a feudal baron, namely Ravivarma, he authored a number of works in Sanskrit, notable among which are the *Laghurasa Kusumāvali,* a work on poetics and *Alinarāja Kathā,* a poem in six cantos and incomplete as we have it today. By way of a vindication of Appayya Dikshita whose *Citramīmāṃsā* had been subjected to severe criticism by Jagannātha, he wrote the *Citramīāṃsoddhāra.*

Caranam See under *Pallavi.*

Catu Padya In Telugu literature, as indeed in many literatures of the world, there are stray verses on a variety of subjects in different metrical lengths which have come to be described as *Cāṭu* verses. These are self-contained in content and correspond to what are called *Muktaka*-s in Sanskrit poetry. The subject matter for these stray independent and popular verses could be social or personal, love or criticism of some aspect of a character, or even an ironical description of a situation or personality. This category of poetry is extremely popular in Telugu literature, Śrīnātha *(q.v.)* being a prolific

composer of such verses.

Catu Vithalanatha Author of the eleventh and twelfth chapters of the Kannada *Bhāgavata*, he is also called Cāru Viṭhalanātha in some manuscripts. There is also a tradition that credits him with the authorship of the entire *Bhāgavata* in Kannada, though a certain Sadānanda is said to have authored its first ten chapters. The word "nityātma" occurs in the colophons of each chapter and it is surmised that both Sadānanda and Cāṭu Viṭhalanātha described themselves thus. At the end of the twelfth chapter, there is mention made of "Acyuta Kṛṣṇarāya", thus giving rise to the conjecture that the work belongs to the Vijayanagar Period. The earliest manuscript of the work belongs to 1579 A.D. and the work may, therefore, be rightly assigned to the early 16th century, if not to a much earlier period.

The work deals with the traditional stories of Hiraṇyakasipu and Hiraṇyākṣa, the sacrifice of Dakṣa, Pārvatī's marriage, emancipation of Gajendra, and so on before the eleventh and twelfth chapters delineate the childhood and boyhood stories of Śrī Kṛṣṇa. The Kannada text closely follows the Sanskrit *Bhāgavata purāṇa* in all details.

Caudike It is the name of a musical instrument used by the devotees of Ellamma (See, *Jogiti Tradition*) and similar other female deities while singing devotional songs in a chorus. It is customary in the north of Karnataka to have troupes given to such a singing and it goes by the name of "Cauḍike mela". The songs here are interspersed with narrations by three or more individuals and it has another name also given to it as "Gondaligara mela", so called because of the tribal group to which these participants belong. In the central districts of Karnataka (Chitradurga, Tumkur and Shimoga) persons belonging to other caste-groups also participate in the "Cauḍike mela". "Cauḍike" is a stringed musical instrument in which the intestinal portion of the sheep serves as the string, for striking which a wooden piece is used. The duck's skin or a goat's

skin is used for the drum to which the string is tied along a bamboo piece to make the instrument. The instrument, when not in use, is worshipped as a symbol of the goddess. Tradition has it that it was the instrument of Paraśurāma, this myth being the result of the identification of Ellamma with Reṇukā. Paraśurāma is said to have made the instrument after killing Kārtavīryārjuna and appeased Reṇukā with his songs and dance. The devotees of Ellamma are considered to be successors to this Paraśurāma. The songs and legends of the Cauḍike mela are all related to Ellamma.

Caundarasa Author of the *Abhinava daśakumāracarita* and *Nalacampū* in Kannada, Cauṇḍarasa belonged to the 13th century A.D. The speciality of this author is that he wrote the former also in campū style. *Bāṇāsura Vijaya* is said to have been another of his works, now extinct. He has such titles as "Kavitā Vilāsa" and "Kavirājaśekhara" as evidenced from his extant works. The author displays his absolute faithfulness to the corresponding Sanskrit originals in his adaptations in Kannada.

Cavundaraya Belonging to the Ganga dynasty, *C* of the 10th century A.D. is best known for the monolithic sculpture of Gommaṭeśwara (*q.v.*) in Śravaṇabelagola, Karnataka, which stands as a monument to the sculptural achievement of his period. Himself a Jain, he was also the author of the *Cāvuṇḍarāyapurāṇa* in Kannada prose dealing with the lives of Jain saints. Also called Cāmuṇḍarāya, he was minister under the Ganga kings Mārasimha II(961-74) and Rācamalla IV(974-77). Gommaṭa was another of his names, for which reason the image of Bāhubali which he got sculptured came to be called Gommaṭeśwara. Among his titles were "kavijanaśekhara" and "samara paraśurāma".

The *Triṣaṣṭilakṣaṇa Mahāpurāṇa*, another name for *Cāvuṇḍarāyapurāṇa* has a unique place in the range of Kannada literature. One of the earliest among Kannada prose works, it follows the *Mahāpurāṇa* of Jinasenācārya and Guṇabhadrācārya

very closely for its subject-matter. The *Mahāpurāṇa* narrates the life-history of 63 adherents of Jainism including the 24 tīrthaṅkara-s. The Kannada version by *C* is slightly abridged from the above. The author has himself indicated that he completed the work in 978 A.D. One of his extinct works, mentioned elsewhere, is his commentary in Kannada on *Gommaṭasāra*, a work authored by his teacher Nemicandra Siddhānta Cakravarti.

Cennabasavanna Belonging to the 12th century A.D., he was related to Basavaṇṇa (*q.v.*) whose sister's son he was, and whose pupil also he was. As author of several Vacana compositions in Kannada based on the Vīraśaiva ṣaṭsthala, he had such titles as "ṣaṭsthala cakravarti" and "ṣaḍusthalasamrāṭa". Within a span of 24 years (*c.* 1143-1167) he worked in different fields creatively and has come to occupy a position of prominence in the Vīraśaiva tradition, especially in its spiritual stream. "Kūḍala cennasaṅgamanātha" is the poetic title under which his works have come down to us. As many as 1503 compositions of his are extant today in the form of "vacana-s", all of which breathe the air of Vīraśaiva faith and mysticism. Many smaller works of his like *Rudrabhārata*, *Meghacakra* and *Bhūcakra* have philosophical disquisition for their subject matter. Virūpākṣa paṇḍita has written a work called *Cannabasaveśwara-purpāṇa* based on the life and works of this poet-philosopher. The vacana-s of many other Vīraśaiva composers pay tributes to this early doyen in the Vīraśaiva tradition. At Ulive where he breathed his last, a car-festival is an annual feature even to this day.

Chacko, I.C. (1876-1966) Starting his life as a teacher, *ICC* became sub-editor of "*Nasrani Dīpika*", a Malayalam journal, and remained in that position for sometime. Proceeding to England thereafter he obtained a diploma in geological survey. On his return he joined the department of geological survey in

Travancore and subsequently became Director of Commerce. In the literary world he is mainly known for his memorable work namely the *Pāṇinīya pradyotam*, which won the national award in 1956. This work which is a commentary on Pāṇinī's work on grammar brings out the profound scholarship of the author in Sanskrit. Author of a number of books on a variety of subjects like commerce, agriculture, education, *Rāmāyaṇa*, etc., he is also the author of *Bishop Pazhe Parabil and his Times*.

Chaduranga (b. 1916) M. Subramanya Raja Urs, a progressive writer in Kannada, has "Chaduranga" for his pen-name. It is also his family name incidentally.

Entering the literary field in 1948 with his novel *Sarvamaṅgala*, which was later filmed with himself as Director, he has three novels to his credit, notable among them being *Uyyāle*, also filmed, under the direction of N. Lakshminarayana. Chaduranga has made films on the national poet Kuvempu (see under K.V. Puttappa) and the state of Karnataka for the Information Ministry of Karnataka. He won the award of the State Literary Academy in 1978. He has six anthologies of short stories and two plays among his numerous publications.

Chalukyas of Badami From about the middle of the sixth century A.D. South India saw some major conflicts among the Chālukyas of Bādāmi, the Pallavas of Kanchi and the Pandyas of Madura for almost 300 years. The founder of the Chālukya line was Pulakeśin I who established himself in Bādāmi after constructing a formidable fortress there in 543-544 A.D. The kingdom was expanded under Kīrtivarman I who came to the throne in 566 A.D. by defeating the Kadambas *(q.v.)* of Banavāsi and a few others. He also annexed Konkan (modern Goa), then known as Revatīdvīpa, to his kingdom. Pulakeśin II ascended the throne in 597 A.D., but because of his young age the authority vested in Mangaleśa, uncle of Pulakeśin II. Mangaleśa continued the Chālukyan conquests and refused to hand power back to Pulakeśin II when he came of age. The latter waged a fierce battle against his uncle and assumed

king-ship in 609 A.D. The Kadambas and the Gangas *(q v.)* accepted his suzerainty, while the Lāṭas, Mālavas and Gurjaras of the north befriended him in order to stem the tide of Sri Harsha's growing empire. The Chālukyan empire, thus, had its northern frontier extended upto the river Mahī in the north. Pulakeśin II achieved a resounding success against Harsha on the banks of Narmadā when the latter sought to invade the south. Vishnuvardhana, younger brother of Pulakeśin II, was made crown prince when the latter marched on another expedition against the Kalingas and the Pallavas. Mahendra Varman I of the Pallavas *(q.v.)* was pushed back upto Pullalūr which is within fifteen miles of the Pallava capital Kanchi. The Chālukyas and Pallavas were constantly in conflict after this. Returning to Bādāmi in *c.* 621 A.D., Pulakeśin II sent Vishnuvardhana to rule over the Andhra country. He is said to have sent an embassy to the Persian court of Khusru II. In his second attempt to subdue the Pallavas, Pulakeśin II suffered defeat at the hands of Narasimha Varman I Mahamālla at Maṇimangala near Kanchi. Subsequently, Narasimhavarman marched against the Chālukyas and captured Bādāmi. This was a decisive blow to the Chālukyas, but Vikramāditya, one of the sons of Pulakeśin II, aided by the Ganga King Durvinīta, sought to recapture Bādāmi from the Pallava King and succeeded in regaining it in 654 A.D. He made his brother Jayasimhavarman the crown Prince of the Lāṭa or Southern Gujarat. Yuan Chwang who travelled in this part of the country during this period has left a record of his impressions of the life under Pulakeśin II. Vikramāditya I won in another battle again against the Pallava King Mahendravarman II who had succeeded Narasimhavarman. He later formed an alliance with the Pandyan King Māravarman and marched upto Uraiyūr on the banks of Cauvery to subdue Parameśvaravarman of the Pallava dynasty, who subsequently defeated the Chālukyan King. Vinayāditya and Vijayāditya followed Vikramāditya I in succession and they had to remain contented with the Bādāmi Kingdom, having lost the Pallava territory in battles. Vijayāditya had the longest period of Kingship among the Chālukyas (696-

733 A.D.) and this period was remarkable for the temple-building activities under the Chālukyas. Vikramāditya II followed him and renewed the wars against the Pallavas, overrunning their capital, Kanchi, three times. He was assisted by the Ganga King Sripurusha in these expeditions. The capital was itself left undamaged and even the wealth of the Kailasanātha and other temples was restored by him. A Kannada inscription at the Kailasanātha temple records this and the subsequent return of Vikramāditya II to Bādāmi. His son Kīrtivarman II ascended the throne in 744 A.D. and was defeated by the Pāṇḍyan king Rājasimha I at Veṇbai. Kīrtivarman II was the last ruler in the line of the Chālukyas of Bādāmi and the Rāṣṭrakūṭas under Dantidurga took the place of the Chālukyas.

See also *Chālukyan Sculpture and Architecture.*

Chalukyas of Kalyana The Chālukyas who had been forced to exit from the political arena staged a come back after the fall of the Rāṣṭrakūṭas whose feudatory subordinates they had been for almost two centuries, this time with Ralyāṇapura as their capital. They were constantly pitted against the Cholas and their reign saw Karnataka culture in a flourishing form.

Tailapa was under the tutelage of the Raṣṭrakūṭa king Krishna III in Bijapur and was principally responsible for the re-emergence of Chālukya rule. Rewarded with the Tardawāḍi province by Krishna III, his rise to power coincided with the decadence of the Rāṣṭrakūṭa empire. Tailapa successfully prevented Indra IV of the Rāṣṭrakūṭas from consolidating his empire with the assistance of the Ganga king Mārasimha. His supremacy came to be acknowledged by the Raṭwa-s of Soundatti, the Sinds of Bijapur, and the Śīlahāra-s of north Konkon. Excepting only Gujarat, Tailapa ruled over the whole of the erstwhile Rāṣṭrakūṭa empire. Later he subjugated the Paramara king Muñja and had him brought to Kalyana where he was killed. The Chola king Rājarāja was also defeated by him as indicated by the Kogāli inscription.

Satyāśraya Iriva Beḍanga followed him in 997 A.D. and continued the war against the Cholas who by then had annexed

Gangavāḍi and Nolambavāḍi to their territory under Rājarāja. In 1006 A.D. he marched against the Chālukyas of Vengi who were allies of the Chola King, but was forced to retreat. It was in his Court that the famous Kannada poet Ranna *(q.v.)* wrote his memorable *Gadāyuddha* or *Sāhasabhīmavijaya*. Satyāśraya was succeeded by Vikramāditya V and Ayyaṇa still later. Jayasimha II who succeeded Ayyaṇa was confronted by the Paramaras who had been vanquished by Tailapa, but he intervened on behalf of Vijayāditya for the throne of Vengi and incurred the wrath of Rajendra Chola who defeated him at Mausangi or Māski in the Raichur doab. Someśwara I acceeded to the Chālukya throne of Kalyana after Jayasimha II and continued the war against the Chālukyas of Vengi which made the Cholas arraign themselves against Someśwara. He was defeated by the Cholas in Kalpāk and Pundūr and the capital of the Chālukyas, namely Kalyāṇa, was looted. By 1050 A.D., however, he pushed the Cholas back and brought the Chālukyas of Vengi under his overlordship again. There were more battles against the Cholas in Koppam before Someśwara was routed in Kūḍalasangama and he got drowned in Tungabhadra at Kuruvatti in 1068. Someśwara II assumed power after him under the title of Bhuvanaikamalla and made a treaty with Kulottunga I of Vengi, notwithstanding which he was overpowered by Vikramāditya VI (1076-1126) whose reign is the most significant in the line of the Chālukyas of Kalyana. The Chālukya-Vikrama era was started to commemmorate his ascension to power which was marred by an unsuccessful revolt by his brother Jayasimha within six years after he had assumed power. He overtook Kanchi, capital of the Cholas, in 1085 and the Vengi province in Andhra Pradesh, also from the Cholas, in 1093. The Hoysalas who were feudatories of the Chālukyas were gradually asserting their independence, but were put down. The Pandyas of Uccandi and the Kadambas of Goa were alike put down by him subsequently. He intervened on behalf of Jagaddeva of the Paramara kingdom and got him installed as king. There is inscriptional evidence to suggest that Vikramāditya VI had sent emissaries to the Simhala king

Vijayabāhu. His kingdom extended upto Hassan and Tumkur in the south, to the Godavari region in the south-east and to Narmada in the north. Bilhaṇa of Kashmir, author of *Vikramānkadevacarita,* was in his court along with Vijñāneśvara, author of the commentary *mitākṣarā* on the *Yājñavalkya-smṛti.* Vikramaditya founded the city of Vikramapura and constructed a temple there. The munificence of this king is widely celebrated in many inscriptions.

Someśwara III who succeeded him had to concede the Andhra region to Kulottunga II, but established his literary fame through his *Abhilaṣitārtha cintāmaṇi* or *Mānasollāsa,* a treatise in Sanskrit on polity and a variety of other topics. Jagadekemalla succeeded him and in alliance with Narasimha of the Hoysalas in 1143 he led an expedition to the north where Kumārapāla of the Gūrjaras was defeated. Meanwhile, Bijjala of the Kalacūri dynasty overran Kalyana and Someśwara IV (1184-1200) who followed Jagadekamalla could not hold his own against the increasing pressures from the Sevuṇa-s of north Karnataka and Hoysalas of Southern Karnataka. With him, the dynastic rule of the Chālukyas of Kalyana ended.

In the administrative sphere the Chālukyas of Kalyana followed in the footsteps of the Chālukyas of Bādāmi, while in the matter of religion they were mostly of the Saiva persuasion. Still, Attimabbe *(q.v.)*, a famous Jain saint, belonged to the period of these Chālukyas and Belligāve and Dambal were famous Buddhist centres at the time. In the world of letters, apart from Ranna there were during this period such authors as Nāgāvarma *(q.v.)*, and Cāvuṇḍarāya II, author of an encyclopaedic work entitled *Lokopakāra.* Śrīdharācārya wrote his *Jātakatilaka,* the first work on astrology in Kannada, during the reign of Someśwara I, while Durgasimha, author of *Pañcatantra* in Kannada also belonged to this period. Among the architectural pieces of this period is the Śiva temple at Jalasāngwi near Mumnabad in Bidar district.

Chalukya Sculpture and Architecture The Chālukyas were among those who contributed extensively towards the develop-

ment of Karnataka culture in a manifold form. The Chālukyan dynasty ruled for about seven centuries over a territory which extended beyond the present day Karnataka on all sides.

Chālukyan art exemplifies the amalgamation of different styles while preserving its uniqueness. The Buddhist cave sculpture, the Nāgara style of the north, and Dravidian sculptural traditions are all sources of influence for the Chālukyan sculpture. Aihole *(q.v.)*, Bādāmi *(q.v.)*, and Paṭṭadakallu *(q.v.)* are standing monuments illustrating the diverse achievements of Chālukyan sculpture and architecture.

The rule of the Chālukyas may be viewed as consisting of two stages the : first, when Bādāmi was the capital; the other, when Kalyāṇa became the capital. The sculptural style of the Chālukyan period originated in the first phase and was continued during the second phase. In the Chālukyan architecture of the temples. the construction of a minaret over the *sanctum sanctorum* of the temple is a distinct feature. The assimilation of the northern and southern styles in the construction of the minarets under the Chālukyas has a specific name called the "vesara" style. This architecture has five components, the main entrance *(mahādvāra)*, tower *(gopura)*, temple at the inner precincts *(dvāramaṇṭapa)*, the central hall (called 'bajāra' in Kannada), the vestibule *(śukanāsi)* and the *sanctum sanctorum.* The walls, the pillars and the ceilings are decorated with images of sculpture. Episodes from the *Rāmāyaṇa* and *Mahābhārata* are also delineated in sculpture as part of this decoration, while some aspects of contemporary life are not found wanting in the sculpture. Apart from Bādāmi and Kalyāṇa the architecture of this period and style is abundantly represented by temples at Lakkuṇḍi, Hānagal, Bankāpura, and a few other places.

Chandrabhaga Devi, U.K. (b.1921) See U.S. Krishna Rao.

Chandrashekar M.S. (b.1924) Obtaining his training in art at the Chamarajendra Technical Institute in Mysore *MSC,* who had studied only up to the high school level before joining the

Institute, distinguished himself as an artist and won numerous prizes and medals at a very early age. Selected in 1955 to execute a Mural for the Parliament House in Delhi, he was commissioned in 1956 to execute two large size landscapes in oil for Vidhana Soudha at Bangalore. Joining the Archeological Survey of India in 1957, he worked on the reproduction of Ajanta Murals for the National Museum in Delhi. Deeply acquainted with archaeological monuments and historical works of art and architecture, *MSC* has held several exhibitions. The Academy of Fine Arts, Calcutta, had selected some of his works for exhibition in U.S.A. in 1953 and by the All India Fine Arts Academy for exhibition in a number of countries subsequently.

Chandu Menon (1845-1899) One of the early novelists in the Malayalam language, *CM* is best known for his novel *Indulekha* which occupies a lasting place in Malayalam literature. He was influenced by *Henritta Tembil* of Earl Beaconsfield for this work, as he had admitted it himself. A novel with a social theme, *Indulekha* has Mādhava and Indulekha belonging to the new generation for its chief characters. Pancu Menon and Suri Nambudiri in the novel represent the decadent older generation. The conflict between two generations with varying aspirations is what *CM* portrays in the novel. He is an adept in forcefully focussing attention on the social conflicts of his contemporary times and in this respect he follows in the footsteps of Kuñjan Nambiyar *(q.v.)*. The Numbudiris and Nairs of Chandu Menon's times attacked him with rage for the kind of social analysis he had provided in the novel. It may be said with no fear of being contradicted that the first impulses for social change were felt in Kerala through this novel. Others had written before about social reforms, but Chandu Menon was the first to pierce the hearts of the people with a daring vivisection of society and a suggestion for the removal of the ravaging evils therein.

Another work of Chandu Menon was *Śārada,* before writing the second part of which the author died. Although incom-

plete, it is a significant work in which the personality of the author reveals itself more vividly than in his earlier novel *Indulekha.*

Chandravalli It is a place in Chitradurga district of Karnataka known for its ancient archaeological site. It was about 120 years ago that this site was discovered when an irrigation canal was being dug. Archaeological excavations at the site have revealed remnants of two distinct cultures, one that of prehistoric megalith culture, and the other that of the period between 300 B.C. and 300 A.D. Among the coins discovered here are those of the Sātavāhanas in lead and alloyed copper as also the Roman coins. A few earthen pots have also been found at the side. Collectively, these discoveries have enabled archaeologists to establish the dates of the two cultures which flourished here in ancient times. An inscription found here suggests that the Kadamba King Mayūraśarman got a tank constructed here in *c.* 350 A.D.

Changambuzha Krishna Pillai (1911-1948) A Malayalam poet whose poetry represents a complex phase of Malayalam literature, Changambuzha attained through his anthologies of poetry a wide fame within a short span of time during which he worked. His poetry and his life have remained so intertwined that they are inseparable. Even his first collection entitled *Bāṣpāñjali* exhibits this characteristic. The special feature of Changambuzha is that he came to be acclaimed as a poet with a difference right from the beginning. The deep experiences of love tinged with the element of pathos which form the bulwark of his poetry soon caught the imagination of the readers, especially the youth, while his usage of the colloquial forms of Malayalam language provided an added attraction. The much neglected earlier musical tunes were profusely utilised by him in his poetry. *Ramaṇan* is a poem with this pronounced characteristic and it is a narrative poem with overtones of the

elegiac content. It reads like a pastoral poem with a dramatic elegiac from. The influence of Spencer and Milton is quite obvious here. While being a poem different from his earlier love poetry, it also contains a social theme.

The flair for a radical departure from the set patterns of poetry which began with *Ramaṇan* is more distinctly visible in his subsequent works, more particularly in his *Raktapuṣpaṅgal.* The dream of a socialist revolution is reflected here and the inevitable class conflicts between the workers and the capitalists are visualised in some of his other poems like "Vāvikkula", "Koḍangāṭṭu", "Navavarṣanāndi", and "Innattenila". They were poems written with the purport of accelerating the struggles envisaging an equal society.

Chattamaparamba Among the interesting prehistoric sites in Kerala is the one at *C* near Feroke in the Malabar area. A number of tombs have been excavated out of rock from a laterite hill at the place. Among the things found here were some beads, a few of which were of agate with designs on them. Also found here were specimens of pottery in abundance with varied character.

Chaukiyar Kuttu See Under *Kathakali dance.*

Chavittunatakam An art form of Kerala which is now almost extinct, the *C* was evolved during the 17th and 18th centuries as a Christian alternative to the popular Hindu art form of Kerala, namely *Kathakali* (*q.v.*). It was devised with a view to presenting Biblical themes to Christian audiences in much the same way as the *Kathakali* was being used to present episodes from the Hindu epics in an artistic form. The foreign missionaries who imaginatively evolved this art form had the background of the European opera, resemblances with which are obvious in the *C.* The chief characteristic of this art form is that actors in it stamp on the wooden stage with their feet to the accompaniment of songs and drums. Its religious adversaries, however, characterised it sarcastically as *tattupolippan,* an

assemblage of incoherent and unpleasant noises so produced by the actors, the song, and the drums. Unlike as in the *Kathakali*, the actors here speak and sing.

Chellappa, C.S. A short-story writer, novelist and critic in Tamil, *CSC* made a significant contribution towards making modern poetry acceptable to the pundits and professors in the university departments of Tamil. It is thus as a critic that *CSC* first achieved a place for himself in the world of Tamil letters. A Gandhian and a freedom fighter, he belonged to the *Manikkodi* tradition and for fifteen years edited a literary magazine called *Ezhuthu* through which he introduced the western analytical method in literary criticism into the range of Tamil literary criticism. Among his works are *Vādi vāsal*, a novel, *Tamizhil Vimarśanam*, a work on criticism, and *Lives in Batlakundu*. Batlakundu is in the Ramanathapuram district of Tamilnadu.

Chengalvaraya Sastry, Cheyyur (1810-1900) Among the composers of music in Karnatak style after Tyāgarāja *(q.v.)* *CS*, who belonged to Chengelput district of Tamilnadu, ranks very high. A scholar of exceptional merit in Sanskrit, Telugu, Music and *Bharatanāṭya*, Cheyyur was a famous preceptor of art, music and dance. Having more than a thousand musical compositions to his credit, he is also the composer of two musical dramas called *Sundereśa Vilāsam* and *Vallīnāṭakam*.

Chennamma (Queen of Keladi) One of the heroic stalwarts among women in Karnataka, Chennamma was queen of Keladi from 1671 to 1678. Queen of Somaśekhara Nāyaka I (1664-1679), the exploits of her reign are preserved in the Kannada work *Keladinrpavijaya* by Lingaṇṇakavi, she having assumed full powers after her spouse was murdered in 1671. Inheriting an almost anarchic state, she had to face the challenge from the Sultan of Bijapur who had motives for annexing the principality of Keladi to his sultanate. She had to flee from Keladi once to save her skin when intrigues from within and without

had reached a point of climax.

There were many other battles between Mysore and Keladi, each having the desire to extend its borders. Cikkadevaraja Wodeyar defeated the Keladi forces in 1695 and annexed parts of Hassan and Chickmagalur regions to the Mysore province. One of the principal events of Chennamma's reign was to offer protection to Rajarama, second son of Shivaji, when he was being pursued by the forces of Aurangazeb. Unintimidated by the stronger power of the Moghul army, Chennamma offered refuge to Rajarama thus incurring the wrath of the Moghul emperor. The Moghuls besieged Keladi in 1690 and got defeated, thanks to the skilful military leadership of Chennamma.

A liberal in religious persuasion, she encouraged all religious groups, permitting even the Portuguese to construct a church in her province.

Chennamma (Queen of Kittoor) (1778-1829) Foremost among the women fighters of Karnataka against the British, Chennamma was born in Kākati near Belgaum. After the demise of her husband Mallasarja in 1816, his son from the younger queen, Sivalinga Mallasarja, ruled for eight years in the principality of Kittoor and died childless. He had earlier named the boy Śivalinga whom he had taken as an adopted son to succeed him. Chennamma practically held the reins of power in her hands during this period. The then English Collector in Dharwar, Thackeray, was not prepared to honour this adoption and designed to annex Kittoor to the English colonial empire. Reporting the matter to the then Governor of Bombay, Elphinstone, he demanded submission from Chennamma to this dictate, which she promptly refused. Thackeray besieged Kittoor in 1824 and under the able leadership of Chennamma who physically led the forces of Kittoor against the British, many a British soldier was slain. Thackeray himself was no exception. To wreak vengeance against this disgraceful defeat that the British had suffered at the hands of Chennamma, the British had gathered huge forces from Mysore and Sholapur. Meanwhile, Chennamma communicated with the Bombay governor;

his only response was to authorise the commissioner for the Deccan, Chaplin, to renew the aggression. The fort of Kittoor came under siege again and a fierce battle raged for twelve days, with the daring prowess of Chennamma becoming an outstanding feat. The fort fell to the Britishers in December 1824 and Chennamma was taken prisoner. Given to a devout religious life in incarceration she died on 21st February 1829 at the Bailahongala fortress-prison without abandoning the fervent hope that her province would be free some day. Her name is inscribed in red letters in the annals of the struggle for independence against the British colonial rule.

Chennappa Uttangi (1881-1962) The celebrated Kannada poet Sarvajña *(q.v.)* has been amply revived, thanks greatly to the efforts of *CU.* Devoted equally to religion and literature, he belonged to a family which had embraced Christianity two generations before him. Educated in a theological seminary, Chennappa was ordained a Priest in 1908 at the Basel Mission Society in Mangalore. Taking to a study of Indian and Western Philosophy in addition to Christian theology, he developed a distinct discipline of comparative studies which climaxed in his renowned lecture delivered in 1918 with the theme of "Bethlehem's Plea to Benares". He also wrote a book on the obstacles that the caste system has presented to the growth and integration of Indian society.

The lasting work of Chennappa is the collection of the scattered verses of Sarvajña after collating different manuscripts that he collected. In 1934 he published a collection of 3000 verses of Sarvajña in one volume.

Cheras The Sangam literature in Tamil *(q.v.)* makes mention of some kings and poets about whom we learn more from other authentic records like the inscriptions. The information available, however, is rather jumbled and gives us only a vague idea of the occurrences of the period covering about 150 years. The material is nevertheless useful in the reconstruction of the geneology of the Cheras, who together with the Pandyas *(q.v.)*

and Cholas *(q.v.)* were in early times among the crowned kings of the regions forming part of presentday Tamilnadu. One of the celebrated Chera kings was Śenguṭṭuvan of the 2nd century A.D. about whom much can be gathered from the Tamil work of the Sangam period, namely *Padiruppāṭṭu*. This work is devoted exclusively to the Chera line of kings, a line traced back to great antiquity. The first Chera king Udiyanjeral (*c.* 130 A.D.) is even said to have supported the two armies of the legendary Kurukshetra battle by feeding them sumptuously. Nedunjeral Ādan was his successor and he is credited with the vanquishing of hosts of armies to obtain the title of "adhirājar", and to proclaim that the Himalayas constituted his boundary. His capital was Marandai. The younger brother of this king, Kuṭṭuvan, is said to have conquered the Kongu territory and extended the Chera power right upto the Western sea, while one of Ādan's sons is said to have led successful expeditions into the Tulu country to the north of Malabar. The other son of Ādan was Śenguṭṭuvan (*c.* 180 A.D.) who won a war against the chieftain of Mohūr. It is presumed that he possessed a formidable fleet to overpower some others who relied on their naval strength to confront the Cheras. The *Śilappadikāram (q.v.)* narrates some of his other exploits, especially the founding of Pattini cult, *i.e.*, the worship of Kaṇṇagi as an ideal wife.

The *Padiruppāṭṭu* mentions five monarchs of the line of Udiyanjeral ruling for about 200 years. Professor K.A. Nilakanta Sastri considers the Chera kingdom to have been a sort of family estate in which all the grown-up males had a share and interest, corresponding to what Kauṭilya called the Kula-sangha. He believes that similar clan-rulers prevailed among the Cholas and Pandyas during this self-same period. Among the other Chera kings mentioned are Āṇḍuvan and his son Śelvakkaḍungovāli Ādan who must have ruled contemporaneously with Udiyanjeral. Among the principal chieftains mentioned are Āy and Pāri who figure in the works of many poets and "Āy seems to have been a dynastic name borne by all the kings of the line as a prefix to their personal names" (K.A.N.

Sastri). Āy and Pāri were patrons of the poets Uṛaiyūr and Kapilar respectively, as literary records suggest.

Perunjeral Irumporai (*c.* 190) was another of the Ādan descendants renowned for the defeat of Tagaḍūr (present day Dharmapuri in Salem district), the seat of power of the Ādigaimān chieftains, who figure prominently in the compositions of Avvaiyār *(q.v.)*. Another Chera Prince mentioned in the literary records is Kuḍakko Ilanjeral Irumpoṛai (also *c.* 190 A.D.), a cousin of Perunjeral. He is said to have fought a battle against the Pandyas and Cholas victoriously. Around 210 A. D. another Chera Prince Māndaranjeral Irumporai ruled for some time although he had been captured in a battle by the Pandyan ruler Neḍunjeliyan early in his career.

Cherucherry Nambudiri A Malayalam poet of the 15th century, he is the author of *Krishnagāṭha*. Although he lived at a time when Sanskritized Malayalam writings were the order of the day he made every effort to deviate from that path and made chaste Malayalam the language of his poetry. His plots are drawn mainly from the Purāṇa-s and lucidity is the chief characteristic of his poetry. The *Krishnagātha* occupies a notable place in the history of Malayalam poetry. (See also under *Krishnagātha*).

Chettampi Swamikal (1854-1924) A social reformer in Kerala who organised a movement against the social order in which the Brahmins occupied a pre-eminent position, *CS* was a Nair by birth and wanted the major Hindu communities like Nairs and Ezhuvas to play their due role in society. It was principally among the Nairs that he worked and it was his belief that an enlightened action on their part would provoke the other non-Brahmin castes to wage an organised struggle for social change. For sometime he worked in co-operation with Narayana Guru *(q.v.)* in the cause of social regeneration. In his memory has been founded an Ashram at Panmana in Kerala and it attracts a number of devotees even today.

Chidambaram Located in South Arcot district of Tamilnadu, *C* is known for the Naṭarāja temple which stands on the 39-acre sprawling grounds. Many of the constructions here belong to the period of the Cholas, the main Naṭarāja temple being of the 10th century. The image of Śiva in the dancing pose is a special attraction of this shrine. The main hall of the temple, 340′×190′, has a thousand pillars. With images in different dancing poses sculptured on the pillars are three other halls called the *Nṛtyasabhā*, *Kanakasabhā*, and *Citsabhā*. Tradition avers that it was in the *Kanakasabhā* that Śiva had performed his dance. The Chola king Parāntaka I (907-953) got a golden sheet made to cover the roof of this hall, as an inscription suggests.

In the precincts of the temple is also situated a temple dedicated to Govindarāja Perumāl (Viṣṇu), besides two others dedicated to Pārvatī, called Śivakāmi here, and Subrahmaṇya. The Naṭarāja temple is often described as the place of exhibitions of *Bharatanāṭya* by virtue of the fact that there are 108 images in varying dancing poses sculptured on the eastern and western towers of the temple.

C is an ancient Shaivaite centre of pilgrimage, the early saints of Shaivism having frequented this place almost invariably. It has other names like Tillai, Perumpaṭṭi, Puliyūr, Cirakūṭa, etc. It was the capital of the Cholas for some time. At *C* is now located the Annamalai University.

Chidambaram Pillai, V.U. (**1872-1930**) Among those who were creative in the literary field in Tamil while being also in the forefront of the independence struggle, he ranks very high. He was more famous as "Kappaloṭṭiya Tamilan" (the Tamilian who steered the ship). He floated a native shipping company in 1908 and offered competition to the English companies from the Tūttukkuḍi harbour. Facing the wrath of the British Colonial regime he spent several years in jail. In the literary world his early contributions included a three-volume translation into Tamil of the English thinker James Allen's works. *Satyajñāna* and *Satyadharma* were Pillai's own didactic works of

a later period. They embody wirhin themselves the vision of life as viewed earlier in the *Tirukkural (q.v.)*. *En pāḍal tiraṭṭu* (my anthology of poems) is a collection of a hundred poems of his dealing with God, wisdom, etc. Another of his works in verse-form is an enthusiastic biography of his wife under the title *Valliammai carittiram* (story of Valliamma). It might incidentally be noted that this author and political fighter was a personal friend of both Subramanya Bharathi *(q.v.)* and Bal Gandadhar Tilak.

Chidananda Murthy, Dr. M. (**b. 1931**) A noted researcher in the field of Dravidian Linguistics, Dr. *MCM* is Professor of Kannada in Bangalore University. After obtaining his M.A. in Kannada in 1957, and Ph. D. in 1966, he proceeded for higher studies in Linguistics to Chicago in 1967 and joined the Bangalore University on his return. A Vice-President of the Institute of Dravidian Linguistics, Trivandrum, he has more than two hundred research papers to his credit, besides being editor of a reputed commemoration volume dedicated to Prof. T. N. Srikantaiah *(q.v.)* and an equally reputed presentation volume in honour of S. B. Joshi *(q.v.)*. His work on a cultural study of the Kannada inscriptions is a monumental work of its kind and is a storehouse of vast historical material which can be utilised for further and deeper studies. Among his other scholarly works are *Fundamental Principles of Linguistics* (in Kannada) and *Vacana Sāhitya*. Deeply interested in the study of place name, he has made rich contributions to the understanding of the historical significance of the names of quite a few placcs in Karnataka.

Three of his works have won laurels for their academic excellence, including two from the Karnataka State Sahitya Academy.

Chikadevaraya (**1628-1704**) Among the dynasties which came into prominence after the decline of the Vijayanagar empire

was that of the Wodeyars *(q.v.)* of Mysore. Among the kings of this dynasty was Chikadevaraya who was a lover and patron of literature, while also being a scholar. A knowledgeable exponent of polity, he was the fourteenth to come to the throne in the line of the Wodeyars. He was a contemporary of Shivaji, the Nayaks of Madurai and the Mughal king Aurangazeb.

The works of Chikadevaraya are the *Chikadevarāya Binnapa, Gītagopāla, Bhāgavata,* and *Śeṣadharma.* The first mentioned above is a prose work which adumbrates within itself the tenets of the Srivaiṣṇava religion, the work itself being a literary composition dedicated to the deity of Melukote, namely, Nārāyaṇaswāmi. *Gītagopāla* is a collection of devotional songs dedicated to Kṛṣṇa. In addition to being a poet, he patronised several poets and poetesses who were in his court, notable among them being Tirumalārya, Cikupādhyāya *(q.v.)*, Mallikārjuna, Veṇugopāla, Śṛngāramma, and Honnamma *(q.v.)*

Chikupadhyaya A Kannada poet of the 17th century, he was minister in the court of Chikkadevaraja Wodeyar (1672-1704) of Mysore State. His original name was Laksmipathi. He is the author of about 28 works belonging to different genres like campū, prose and sāngatya. He is also author of a few commentaries on others' works and composer of some songs. Among his campū-s (a literary form with prose and verse intermixed) are the *Viṣṇupurāṇa* and *Arthapañcaka.* Some of his works are by way of exposition of the Viśiṣṭādvaita Philosophy. He has translated a few purāṇa-s into Kannada besides writing a few works on ethics. Among his works the best known is the *Divyasūricarite* in 14 chapters which includes a section on the life of Rāmānuja.

Chindu A popular form of folk music, *C* consists of several stanzas where the music of the different stanzas is the same. There are several well known *chindu*-s with distinct tunes of their own. Among the varieties of the *Chindu* Art are *Kāvadi chindu, Nondi chindu, Surul nondi chindu,* etc. These *chindu*-s are associated with different subsidiary occupations, while perform-

ing which the rustic folk sing them among themselves. This category of folk music is to be found in all languages among which the *chindu* is the Tamil variety.

Chinnaiah, Tallapakam Belonging to the 15th century, Chinnaiah of the Tāllapākam family belonged to Tirupathi in Andhra Pradesh as evidenced by a few copper plate inscriptions at the Tirupathi temple. Considered to be the originator of the *Bhajan* variety of music, he has a number of musical compositions in Telugu to his credit, most of which are connected with the propitiation in different forms of the deity in Tirupathi. The importance of Chinnaiah's compositions could be understood if it is remembered that even Thyāgarāja *(q.v.)* used to sing his *bhajan*-s, starting his programmes with one or the other of the compositions of Chinnaiah.

Chinnaswami Mudaliar A chronicler of the musical life of the South, *CM* was a Civil servant in the Madras secretariat, and a highly educated man, with some knowledge of Latin, too. His writings, allied with the practical work he did for organising musical concerts and discussions, have left a lasting effect in the growth of music and the taste for music. Having studied music under Krishna Bhagavatar and Sundara Bhagavatar, the disciples of Thyāgarāja *(q.v.)*, *CM* had a knowledgeable acquintance with Western music also. It was his opinion that "the merits of oriental music will never be properly recognised until its best compositions are reduced to the most popular form of European notation". However questionable this opinion be, there is no gainsaying the fact that he was greatly responsible for focussing attention on the merits of Karnatak music in many a sophisticated circle. He founded a periodical called "Oriental Music in European Notation" to translate his ambition into reality and in the journal he published many classical and popular songs with words in Telugu, Tamil, and Roman scripts. This series published in the journal contained the elementary grammar of Karnatak music, one might say. It was he who was instrumental in getting the *Sangīta Sampradāya*

Pradarśini written by Subbarāma Dikshitar *(q.v.)*.

Chinta Krishnamurthy Easily one of the most authentic exponents of *Kūcipuḍi* dance *(q v)* among the contemporaries, *CK* received his training in dance under the Kūcipuḍi Maestro Chinta Venkataramaiah who was his father. The "Venkaṭarāma nāṭya maṇḍali" is the institution founded by him to further the cause of the Kūcipuḍi classical dance and it was through this institution that he worked ceaselessly to impart training in Kūcipuḍi. Scholar in his own right, *CK* was for some time president of the Music and Drama Academy of Andhra Pradesh.

Chitradurga Headquarters of a district of that name in Karnataka, Chitradurga had many other names in history, notably Hiḍimbapaṭṭaṇa, Chinnamūlādri, Perumālepura, Chitrakaldurga, and Mallarāyana durga. Farukabad was the name that was given to it by Tippu Sultan. The history of this town is part of the history of the dynasties of kings and feudal lords who ruled here. The fort of Chitradurga, the remains of which are still to be seen here, is reputed to have possessed 19 entrances, 38 smaller entry points, 35 secret entrances, and 4 entrances through hidden tunnels. The rock fortresses here were constructed under Hyder Ali and Tippu Sultan.

There are fourteen temples dedicated to different deities on the hill at Chitradurga. Also to be found here are the huge millstones used by Hyder and Tippu in making cannons. Significant among the exit points difficult to negotiate in the fortress is one called the "pestle hole" (*onake kiṇḍi*) where the heroic Obavva, wife of a soldier inMadakarinayaka's army, is said to have hacked several soldiers of Hyder's army to death with her pestle to beat back Hyder's offensive.

That this district has been inhabited since the prehistoric stone age is evidenced by the many large rock-graves and other prehistoric archaeological remains found here, as also by the archaeological excavations made in Brahmagiri *(q.v.)* and Chandravalli *(q.v.)* of this district. The history of Chitradurga can

be traced back to the 3rd century B.C. when it had come within the purview of the Mauryan empire, as evidenced by the Asokan inscriptions found in Brahmagiri, Siddāpura, and Jaṭingarāmeśwara. The Sātavāhanas ruled here after the decline of the Mauryas. Though no inscription of the Sātavāhanas has been found here, many coins of lead belonging to their period have been found in Chandravalli. Later, Chitrdurga fell to the Kadambas of Banavāsi *(q.v.)*. The Chandravalli inscription of Mayūraśarma mentions the territories conquered by him. During the 8th century, the Rāsṭrakūṭas wrested it from the Chālukyas, who, however, regained it during the 10th century. Subsequently, it came under the rule of the Cholas, Hoysalas, the Vijayanagar kings, Tippu Sultan, and ultimately the kings of Mysore.

Near Chitradurga are found three rock inscriptions of Asoka in the *Brāhmī* script. A few remains of the Sātavāhana period are to be seen on the Chitradurga hill and also in Chandravalli. In the hill are also found a few ancient cave temples usually assigned to the 8th-10th centuries A.D. Several temples were constructed in this district under the rule of the Chālukyas and Hoysalas. Certain constructions of the period of the feudal lords of Chitradurga are still to be seen on the hill and areas adjacent to Chitradurga. The five strong fortressess on the hill also belong to this period. Hyder and Tippu further strengthened these fortresses and also had a palace and mosque constructed here.

Chola Inscriptions There are many extant inscriptions of the Cholas right from the days of Vijayālaya. Some of them are copper inscriptions, while others are rock ones. The latter are to be seen mainly on the walls of temples, on the foundation stones of these temples, and at the bottom of the pillars of temples. Some temple-walls are, however, replete with such inscriptions. The practice of re-inscribing the earlier inscriptions of brick temples when they were replaced by stone constructions was also in vogue among the Cholas.

The copper inscriptions of the Cholas are, indeed, very large

in size. There are 21 copper plates in the copper inscription of Rājarāja I, presently in the Leiden Museum. It has 443 lines in all. The copper inscription of Tiruvālangāḍu belonging to the period of Rajendra Chola's sixth year of rule has 31 plates and 816 lines. The biggest copper inscription yet available is the Karandai inscription of Rajendra I. It is in 55 plates of the size of 16½″ × 9½″ and contains 2500 lines. The inscription altogether weighs 8645 tola-s, while there is the additional weight of 753 tolas from the seal and the rings. The first 1500 lines of this inscription present a detailed genealogical account of the Chola dynasty and the rest concerns itself with the gifts made to 1073 brahmins.

The early copper inscriptions of the Cholas are partly in Sanskrit and partly in Tamil. The Leiden and the Tiruvālangāḍu inscriptions are of this kind. The later inscriptions are entirely in Tamil.

One of the significant rock inscriptions of Rājarāja I is at the Tanjore Bṛhadīśwara temple on a 55′ rock and contains 55 lines. There are smaller ones at various other temples, including some on the pedestals on which the sculptured images of deities stand in these temples. Most of them pertain to the gifts made for specific purposes to a variety of recipients. Matters pertaining to administration and administration of Justice also occasionally figure in these inscriptions.

The Tamil inscriptions of the Cholas are in the Tamil grantha script, otherwise referred to as the Vaṭṭeluttu script. This script went out of use after the 10th century. It is also not infrequently that the Chola inscriptions adopt the language and script pertaining to the regions conquered by them. The Kaliyūr and Balamuri inscriptions of Rājarāja I and Rājendra I are in Kannada language and script. Some have a mixture of Kannada and Tamil, that is Tamil language in Kannada script. The inscription in Kottaśivara near Ananthapur belonging to the period of Rājendra I is of this kind.

A distinct feature of Rājarāja's rock inscriptions is that they detail the principal events of each successive year of his reign. These, therefore, serve as important source-material

for the study of the history of the Chola period. These and other inscriptions of the Cholas shed light on the social and cultural faces of life of the period.

Cholamandalam About 20 kms from Madras, near Adyar on the way to Mahabalipuram is an ideal village of Art called the *C.* Founded in 1966 by K.C.S. Panickkar *(q.v.)*, this village is a veritable house of Pallava art where a few artists live in the simple hutments on the ten acre plot. The objective of this house of art is to give encouragement to the creative artists so that they do not have to depend on the unknown customers of the works of art for their livelihood. In fact, K.C.S. Panikkar cherished two objectives most, namely achieving self reliance for the artists and to give free expression to the creative urge of the artists. *Cholamaṇḍalam* is an institution making a menaingful effort in this direction.

The institution also runs a five year course in art and sculpture, besides providing instructions in a variety of handicrafts. It is especially in painting and sculpture that this centre specialises although all forms of artistic creativity are supported here. Among such artistic pursuit at this centre are those in the spheres of terracotta, enamelling, batik, bronze images, leather handicrafts, internal decoration, etc. Managed by the Artists Handicraft Council through an elected body, the *C* centre publishes a half-yearly journal on art entitled "Art Trends".

Cholas One of the most ancient dynasties that ruled in south India, the Cholas, like the Cheras and the Pāṇḍyas, might have belonged to the pre-christian era itself. Originally inhabitants on the banks of Cauvery, Kaveripaṭṭaṇa and Oreyūr are among their ancient cities. Why they came to be called Cholas is uncertain, although it is surmised that it comes either from the Sanskrit word 'Kāla' meaning black, or from the word 'Kola' designating a tribe of the original inhabitants of this region. The Cholas have also other names like Killi, Valavan, and Śembiyan.

The Asokan inscriptions mention the Cholas along with the Pāṇḍyas. The name of Oreyūr figures in an early Greek work of Periplus, as also in the work of Ptolemy under the name of "Arthura". The *Mahāvamsa* states that a certain Elāla went to Simhala from the Chola country and ruled for 42 years.

The Tamil Sangam literature of the 2nd-3rd centuries A.D. has many stories of the Chola kings, but it is difficult to establish any geneology of the Chola kings on its basis. Karikāla, son of Ilinjet Cenni, is among the kings prominently mentioned here. He is said to have been imprisoned shortly after he came to power, but he escaped and reassumed power and defeated the Pandyas and Cheras at Veṇṇi in a battle. He is said to have defeated nine other enemy kings at Vāhai Parandalai. The Sangam literature abounds in descriptions of Kaveripaṭṭana of his times. The internecine struggles among the Cholas are also dealt with in this literature.

Not much is heard of them after the days of the Sangam literature. Possibly, they ruled in small principalities when the Pallavas and Pāṇḍyas were dominant in the north and south respectively. The Pallava and Chālukya inscriptions refer to the Cholas occasionally. They seem to have continued in power over minor principalities. till about the 9th century A.D. when Vijayālaya of the Cholas re-established the Chola power after the supremacy of the Pallavas dwindled. He was a subordinate to the Pallavas, but he besieged Tanjore which fell to him subsequently. This laid the foundation for a powerful Chola kingdom to be founded in later times. Vijayālaya ruled till *c.*871 A.D. and Tanjore became the capital of the Cholas thereafter. Āditya, son of Vijayālaya, annexed more Pallava territories to his own after vanquishing them in 897 A.D. at Toṇḍai-maṇḍala. Later he took over parts of the Pāṇḍya territory from Parāntaka Vīranārāyaṇa. He is said to have got several Śiva temples constructed at different places on the banks of the river Cauvery. His successor who came to the throne in 907 A.D. ruled for 48 years, during which period he won several more parts of the Pāṇḍya territory after defeating the Pandyan king Rājasimha Māravarma II. At a later date,

the Rāṣṭrakūṭa-s extended their territory from Kanchi to Tanjore, with which the supremacy of the Cholas collapsed. But under Arumolivarma who assumed power in 985 A.D. under the name of Rājarāja, the Cholas came to their own again. There are inscriptions of around 993 A.D. which suggest that he conquered the Īla Maṇḍala (or Simhala) after which he concentrated attention on the Gangas of Talkāḍ *(q.v.)*.

Rājendra Cholavarma, son of Rājarāja, became king in 1014 A.D. inheriting the vast empire—which included parts of Tamilnadu, Kerala, south Karnataka, Andhra Pradesh, and parts of Simhala—that, his father had built. He ruled for 33 years during which period he added Banavāsi, Mānyakheta and other regions including the remaining part of Simhala, to his empire. Rājendra led an expedition in 1021-22 against the Chālukya king Jayasimha and against various others towards the north. The Chola dynasty had its haydays under Rājendra Chola, after whom the Chola empire began to lose its lustre.

Rājādhirāja I succeeded Rājendra Chola in 1044. One of his exploits was to subdue the Chālukyas in Kalyani and assume the title of Vijayarājendra. But Someśwara of the Chālukyas drove out the Cholas in 1050 and took his army right up to Kanchi in the Chola empire. The Chola-Chālukya feud continued for some more years and Vīra Rājendra who had succeeded Rājādhirāja I defeated the Chālukyan Someśwara again in 1066 on the banks of the Tungabhadra river. Vīra Rājendra rushed towards the Kalinga kingdom, too.

The Chola empire continued to be strong, although Simhala had been lost, till about 1115 A.D. But the Cholas were dispossessed of the Ganga territory, thanks to the Hoysala king Viṣṇuvardhana's prowess. The Vengi territory was also lost not long after. Thus, under the Chola king Kulottunga the Chola empire got confined to the Tamil province. Going through several more ups and downs, the Chola dynasty ruled till about 1279 A.D. under kings like Kulottunga II and III, Rājarāja II and III, and Rājendra III.

Chola sculpture and architecture During the 400 years of the reign of the Cholas (850-1250A.D.), sculpture and architecture progressed tremendously. Although they used the style developed by the Pallavas to begin with, they were responsible for many innovations in art to make theirs a distinct style. The temples constructed under the Cholas are legion. Not only in the restricted region of the Cholas, but also in regions like Simhala, Karnataka, and Andhra that they annexed to their territory, this art-form was evolved extensively by the Cholas. Indeed, the influence of Chola architecture is felt in such far away places like Malaya, Sumatra and Java. The temples of the Chola period cannot be dated accurately, but on the basis of the varying styles, some sort of chronology for the temples may be arrived at.

By the time the Cholas gained ascendancy, the cave-architecture of the Pallavas was on the wane, giving place to the construction of small temples with bricks and stone. The Cholas initially took to construction with stone. Such stone-structures were called "Kaṭrāli-s". There are instances of earlier brick structures having been transformed into stone structures under the Cholas. An inscription at Tirukkulakuṇḍra testifies to the fact that Āditya I had a brick temple there restructured into a stone one. Kulottunga I had a stone temple dedicated to Mahādeva constructed at Tirutoṭṭamuḍai in place of the earlier brick temple.

The temples prior to the 10th century were not huge in proportion. Uuder Vijayālaya and Āditya I they tended to be rather small in size, and more or less in the Pallava style. The temples in Tiruppūru, Kāliyāpaṭṭi and Panamguḍi answer to this description. They resemble the Pallava temples of Mātangeśwara and Mukteśwara in Kanchi. The gradual change in architecture is evidenced by the Balasubrahmanya temple of Kaṇṇānnūr and the Nāgeśwara temple of Kumbhakonam, both belonging to the period of Āditya I. The next stage is traceable in the Koranganātha temple at Śrīnivāsanallūr constructed under Parāntaka I. The *sanctum sanctorum* here is squarish, the tower is fifty feet high, and the temple is of

medium size. The pillars are of the typical Chola style with images of several deities being artistically cut. The Mūvai Koyil in Kodambālūr exemplifies the elegance and beauty of sculpture and architecture of the Cholas. Constructed under Bhūtivikrama, a feudal subordinate of Parāntaka II, all the three temples here are identical in structure possessing some complex features. The temples at Kiliyanūr, Tiṇḍivanam, and Tiruverimbiyūr also belong to this category.

The climax in the artistic elegance of Chola art was reached under Rājarāja and Rājendra Chola. The huge dimensions of the temples of this period strike one as conspicuously as their artistry does. The temples became widespread under them, and in sheer size and skilful workmanship there is nothing to excel the Bṛhadīśwara temple at Tanjore constructed during Rājarāja's reign. The Tiruvāleśwara temple has a sculptural variety *par excellence* and it also belongs to the same period. Further the Rājarājeśwara temple of Tanjore constructed under Rājarāja and the Gangaikkoṇḍa Choleśwara temple at Cholāpura constructed under Rājendra I stand as an incontrovertible testimony to the greatness of Chola architecture and sculpture. The Brhadīśwara temple at Tanjore which took about seven years to construct (1003-1010) was completed in the 25th year of Rājarāja's reign and is a monument which speaks for the growth of Chola power and pelf. 180′ in length, the temple has a tower which is 190′ high and is easily the largest tower of any temple in India. Surrounding the main temple is a compound (prākāra) along which are 35 smaller temples. The main entrance to the temple forming part of the large compound has a tower, too. The walls of the *sanctum sanctorum* are 50′ high and the tower above is in thirteen stages tapering off with a round structure at the top. The sides of the tower are embellished with beautifully cut sculptural images. The phallus in the *sanctum sanctorum* as also the bull (Nandi) in front are alike huge in size. The Gangaikkoṇḍa Choleśwara temple constructed in about 1030 A.D. under Rājarājendra in Cholāpura resembles this Bṛhadīśwara temple in all essentials. Only, the tower here is only 160′ high.

The Chola architecture flourished in full swing for another century and many more temples came up. Amomg them the Airāvateśwara temple in Dārāsura constructed under Rājarāja II is one with a pleasing artistry and structure. With the Tanjore Bṛhadīśwara temple for its prototype, it has many compounds surrounding it instead of being surrounded by just one highraised wall. The bronze images sculptured under the Chola reign are also remarkable for their artistic skill in execution.

Chovannur Kerala abounds in rock-cut caves of the megalithic order and *C* is one of the many places in Trichur district where some very impressive rock-cut caves are found, the other places being Kandanasseri, Kakkad, Porkalam, Eyyal and Kattakambal. These caves have some general features like rectangular pits of varying depths being sunk into the rock by scooping out the solid mass of laterite, and a small rectangular entrance being then cut into the vertical face through which narrow opening the hard laterite is hollowed out and the cave fashioned. Steps cut out of the rock lead to the floors of the outer courts in all the caves. In some caves are to be found rock-cut benches on the sides of the cave and these vary in height from cave to cave. A few caves have rock-cut pillars rising to the centre of the vaults from the middle of the floors, while in a few others there is a circular opening in the centre of the domed ceiling. The cave at Kattakambal is a multi-chambered one, its distinctive characteristic being that the same outer court leads to different caves in the front and on the sides. From these underground caves have been recovered pottery and iron implements thus evidencing their sepulchral character.

Chowdaiah, Ambigara A unique composer of *vacana*-s among the contemporaries of Basavaṇṇa *(q.v.)*, *AC* was a fisherman turned spiritualist and social critic. Participating in the catechisms of the *anubhava maṇṭapa (q.v.)*, he made that institution viable and purposeful.

Though his *vacana*-s, like those of his other contemporaries,

are directed towords the propitiation of Śiva, the speciality of his compositions is that they vivisect the society of his times with severe sarcasm. His compositions indicate that he was an outspoken, straighforward, rustic analyst of the social practices of his times. Written in simple language and style, his compositions take a critical view even of the newly established institution of the Veerashaiva order as a transitional measure against the rabid orthodoxy of brahminism. It is obvious that he was prompted by the social necessity of his times to thus castigate the new as vigorously as he chastised the old order. In no other composer of *vacana*-s of this period do we have a glimpse into this phase. An unreserved critic of society like Sarvajña *(q.v)*, Chowdaiah is known for his strong pronouncements against the rottenness of outworn social norms in vogue during his day.

Chowdaiah T. (1895-1967) Nobody has upheld the banner of Karnatak music from Karnataka so proudly and loftily as Mysore T. Chowdaiah has. Obtaining his training in music under Biḍāram Krishnappa *(q.v.)* from 1910 for a period of eighteen years, he became the foremost violinist in the whole of South India. Giving his first performance in 1926 at the behest of his master, *TC* ruled over the musical forum for full four decades as an unparalleled artist in his category. Transforming the four stringed instrument into a seven stringed one, he made the playing of violin a near perfect art in technical and musical beauty. He sometimes used to play the violin with nineteen strings even. The title of *Sangītaratna* was conferred on him in 1941 by the then Maharaja of Mysore. In 1957, he won the President's award and also the titles of *Sangita Kalānidhi*, and *Gāna Kalāsindhu* from the Madras Music Academy and the Mysore Music Parishat respectively. Also a musical composer of some eminence, he has a few *Kṛti*-s *(q.v.)* and *Tillāna*-s *(q.v.)* under the name of 'Trimakuṭa' to his credit. Founded by him in Mysore and Bangalore are colleges of music called the 'Ayyanar Art School'.

Chutu Dynasty An ancient dynasty which ruled in Karnataka. It would appear that this dynasty ruled as subordinates of the Sātavāhana-s during the 2nd century A.D. with Banavāsi as their capital. Some coins of this dynasty have been found at Chandavalli *(q.v.)* which has led scholars to assume that the Chutus' power extended upto that region although they ruled mainly in the Kuntala region. The Chutus were also known as Śātakarṇi-s, prominent among whom was Vinhukadda Cuṭukulānanda Śātakarṇi. There are many inscriptions of his period available which mainly mention the land grants made during his reign. The coins have characters in the Brahmi script. One curious thing about the coins discovered during excavations is that they were found along with some Roman coins and Mediterranean pottery, the deduction being that the Chutus had trade relations with foreign countries. It is presumed that the dynasty ruled till the Kadambas came to power during the mid 3rd century A.D.

Cidananda There are three poets in Kannada with this name. One of them is a Jain poet who belongs to *c.* 1680. In his *Munivamśābhyudaya* he narrates some details about Śravaṇabelagola and also about a few Jain saints. The second Cidānanda was a contemporary of the above and author of *Haribhaktisāra,* and a few other works. He has composed some songs also. The third Cidānanda belonged to the 13th century and is usually regarded as the author of some inscriptions which have been found in Mandya (in Karnataka).

Coorg Known for its scenic beauty, Coorg or Koḍagu is adjacent to the western coast in Karnataka and is best known as the district where the river Kāveri (Cauvery) takes birth. Historically, this region was under the Kadambas *(q.v.)* for long and Candravarma who ruled in this region during the first century A.D. was a feudatory of the Kadambas. The region got divided into several parts when the Kadamba rule ended. The Gangas of Talakāḍu held sway over southern Coorg even when the Kadambas ruled, the northern parts alone being

under the latter. The Ganga king Avinīta ruled in Konguṇi in Coorg from 430 to 482 A.D. as an inscription mentions. It was Konguṇivarma of this province that extended it and made it the Koḍagu Province. Sometime during the 10th century, some parts of Coorg came under the rule of the Cholas and other parts under the Hoysalas. There are twelve kings of Coorg whose names figure in many inscriptions, among whom are Rangarāja, Nanjarāyadeva and Vīrarāja. Many of these seem to have been the feudatories of the Vijayanagar kingdom during the 14th and 15th centuries, Narasarāja Wodeyar (see, *Wodeyars*) took Periyapatna in 1664 which ended the reign of these kings. Another line of the kings of Coorg came into prominence in Hāleri and they hailed from Ikkeri (*q.v.*). The third in this line was Muddurāja who founded the city Muddu-rāyakeri and developed it as his capital. It is none other than the present-day Maḍikeri, headquarters of the Coorg district. The province came under the purview of Hyder Ali in 1773 and Tippu Sultan in 1784 Vīrarājendra of the Cengālva line of kings earlier referred to, however, ended Tippu's rule in Coorg in 1788, and contracted close relationship with the British. His daughter Virammāji succeeded him but the designs of her uncle Lingarājendra which had the blessings of the British made her rule very brief. The British army entered Coorg in 1834 when Chikkavīrarājendra was king and brought it under the rule of the Resident of Mysore. Subsequently it became part of the new Karnataka in 1956.

Cudamani A noteworthy Jain poem next in importance only to the *Jīvaka cintāmaṇi (q v.)* is *Śūlāmaṇi* (or, *Cūḍāmaṇi)* by Tolā-molittevar of the latter part of the 9th century. Consisting of 2330 verses in the vṛtta metre, this Tamil poem deals with the plot elaborated in the *Śrīpurāṇam* which is a Jain work in Sanskrit. The *Cūḍāmaṇi* narrates the stories of Tiviṭṭan and Viśayan. In the last section of the poem is explained the nature of the cycle of births and deaths and the concept of liberation *(saṃsāra* and *mukti)*. The verses here possess a musical quality which is one of the reasons for the popularity of the

poem. There are also verses which picturesquely describe the phenomena of nature. In the handling of the vṛtta metre the author often excels the author of the *Jīvaka Cintāmaṇi* whom he professes to follow.

Daivarata (1891-1975) Author of a work called *Chandodarśana,* Daivarāta was truly an adept in the four Vedas. Born in Gokarna in Karnataka, he was christened as Ganesha Sharma and became Devarāta after the study of the Vedic lore under Vāsiṣṭha Gaṇapatimuni. Trained in Haṭhayoga by Vasudevananda Saraswati, also called Tembe Maharaj, he travelled extensively in India and joined the ashram of Ramaṇa Maharsi in Arunācala *(q.v.)*, He is reputed to have "seen" Vedic hymns while he was in Padaveṭu, near Madras, and they have been preserved and commented upon, thanks to his preceptor Vāsiṣṭha Gaṇapatimuni. This work is none other than the *Chandodarśana.* Under the aegis of Maharshi Mahesh Yogi, Devarāta delivered several lectures in France, Italy and Spain. He had participated in several scholarly gatherings of Vedic Pundits in India, too. Among his other works are *Vedārtha Kalpalatā, Vāksudhā,* and *Paśupatihṛdaya. Gāyatrīsudhā, Vedavaidik,* and *Ahampratyayavimarśā* are among his unpulbished works. Also an adept in Tāntric lore, he advocated several novel theories about the character of the Veda, notable among which are that the *Ṛgveda* commences with the *Gāyatrī mantra* and that *Praṇava* is *Īm* and not *Om.*

Dakshinamoorthy, C. (b. 1943) A noted artist of Tamilnadu, *CD* has taken part in exhibitions of paintings in several cities in India and a number of European countries as well. Besides, he has participated in many National Art exhibitions and group shows. Winner of several awards, including the Madras State Lalita Kala Academy Awards in 1963 and 1965, *CD* has executed several murals and window panels for prestigious centres. His collections are at the Hyderabad Art Society, Lalita Kala Academy, New Delhi, Madras, etc.

Dalavanur Situated in the Jinji taluk of the South Arcot district of Tamilnadu, the village of *D* is known for the cave temple carved in a monolithic rock called the Pañcapāṇḍavamalai during the reign of the Pallavas. The temple which is 32′ long, 23′ wide and 7′ high is a Jaina temple. The apparel and ornaments endowed on the idols standing on either side of the entrance to the temple are of a typical Pallava design. The *sanctum sanctorum* of the cave temple resembles the Muttarayyar and Pandyan cave temples. Three inscriptions have been found in this temple, one of which belonging to the 3rd century is in Sanskrit in the Pallava *grantha*-script. The inscription suggests that a king who had the title of *śatrumalla* constructed a temple called the Śatrumalleśwarālaya. It is known that this title was held by the Pallava King Mahendravarman I who obviously got the said temple constructed. The other two inscriptions are in Tamil and in the Tamil script.

Damodaran, K. (b.1912) A noted ideologue of the Marxist persuasion and an active participant in the Communist movement in Kerala, *KD* is also an authentic literary critic and playwright. He created an unprecedented impact on the world of Malayalam drama through his play *Paṭṭa Bākki* (The Rent Arrears) during the initial stages of the Communist movement in Kerala. There was no village in Malabar and Travancore where this play was not staged and where the peasants and agricultural labourers were not enthused by the play. In a simple and direct way the play depicts the horrors of landlordism so tellingly that the absence of specialised techniques, which more sophisticated plays take recourse to, goes unnoticed. A more effective play in communicating the message could hardly be thought of in the range of Malayalam literature. Incidentally, Damodaran is a pioneer in the writing of Malayalam plays of this kind. He is also author of such critical studies as *Indian Thought* and works on Economics from the Marxist standpoint like *Nāṇya praśnam*, *Uruppika*, *Dhanaśās-*

tra tatwangal, and *Dhanaśāstrā praveśika.*

Dandaka A genre of poetic composition popular in Sanskrit and Telugu literatures is the *dandaka,* which is a rhapsody employing the same *gana* or foot all through the composition. Endowed with rapid movement, occasionally with alliterative diction, a *dandaka* is a special composition for musical recitation. It is not unoften that prose passages with these characteristics are composed as part of the *Campū* works. The independent *dandaka*-s, however, have the theme of glorifying a deity or paying obeisances to the deity. A renowned composer of the *dandaka* in Telugu is Potana *(q.v.)*, author of *Bhogini Dandakam.*

Dandapani Swamigal (1829-1898) Originally named Śankaralingam, *D* came to be popularly known as Tiruppuhal Swāmigal in the field of Tamil literature because of the close imitation of the *Tiruppuhal* of Arunagirinātha *(q.v.)* that one finds in his work. Among his works are a Tamil grammar entitled *Aruvahai Ilakkanam* and a long poem in more than 3000 stanzas dealing with the lives of Tamil poets called the *Pulavar Purānam.*

Dandaria Dance A dance which is typical of the Gond tribe in Andhra Pradesh is the *DD* performed with the stick. It is customary among the Gonds for men and women to exchange visits in the villages during the festivals and also to sing and dance together during such occasions. The peculiarity of such dances, however, is that the men and women dance separately though both groups perform the same stick dance with a pattern of steps and hitting of sticks. Songs and the beating of drums accompany the dance.

Dandavathimatha, G.S. (1900-1974) A renowned artist of Karnataka, *GSD* joined the J. J. School of Art in Bombay in 1923 and obtained his diploma in 1931. It was during this period that Badigera and V.R. Rao who had been trained in the Royal Academy of Arts in England had founded the "New Art

School" in Bombay. *D* began to run the school after the departure of V.R. Rao for England. Starting with a paltry strength of four students this school has turned out thousands of art students, some of them of world repute in later times. K.K. Hebbar *(q.v.)*, Lakshmana Pai, Alamelkar Jha, and S.M. Pandit are among the products of this school.

D was secrctary of the Karnataka Art Society from 1932 to 1940 and he also worked as President of the Arts Institutes Federation in Bombay for some time. He excelled in oil paintings of portraits and won several prizes in exhibitions held at Calcutta, Bombay, Madras, and Mysore. In 1935 he had won the gold medal of the Karnataka Art Society for a portrait that he had painted.

Dandi Alankaram Sometimes described as a Tamil grammatical work, the *DA* is actually a work on rhetoric and is the earliest extant work of that category in Tamil. *Aṇi Iyal* is usually regarded as the first work of this kind, but it has not come down to us. Belonging to the 12th century, the *DA* is also called *Aṇi Adhihāram* and deals with figures of speech, diction and a few other topics. This work also throws light on certain forms of poetry in which expression with linguistic jugglery gains greater prominence than poetic content. It is obvious that in Tamil literature had already been recognised this genre by about the 12th century.

Dandin Belonging to Kanchi, *D* lived during the 7th century. When Kanchi came under the seige of the Chālukyan King Vikramāditya, he left the city and roamed extensively in India as described in his work. *D* returned to Kanchi after the Pallava king Narasimhavarman had beaten back the seige. Subsequently he had a place of honour at the Royal Court and it was here that he authored *Avantisundari kathā.* This prose romance is earlier than the *Daśakumāra carita* by the same author, as some critics point out. It was only during this century that the work became available, thanks to M. R. Kavi of Madras who recovered the text in Madras. The *Daśakumāra carita* is a

a better known work of the same author and stands out as one of the four major prose works in Sanskrit.

Dvisandhāna and *Kāvyādarśa* are the two other works of Daṇḍin, the latter being one of the early works in Sanskrit on rhetoric. *Dvisandhāna* is a poem written with the punning style to narrate simultaneously the stories of *Rāmāyaṇa* and *Mahābhārata*. The work however is not extant today. The *Kāvyādarśa* in three chapters, discusses the varying styles of composition, the embellishments in literary works, and figures of speech. One of the very early works in Sanskrit on rhetoric, it was closely followed by Nṛpatunga (*q.v.*) in his *Kavirājamārga*. It must, however, be mentioned that there is no unanimity of opinion among historians regarding the identity of the author(s) of the *Daśakumāra carita* and *Kāvyādarśa*.

Dankanacari See under *Jakaṇācāri*

Dantapura Once the capital of the Gangas of Kalinga, *D* presumably was located on the banks of the Vamshadhara river in the Śrīkākulam district of Andhra Pradesh. There are still ruins of a fort called "Dantapura" on the banks of that river. Some inscriptions of the 11th century evidence that several kings of the Kalinga dynasty got their inscriptions written at *D*. The township gained importance by virtue of the fact that the tooth relics of the Buddha had been preserved there. The *Dāṭhāvāmsa* of the Buddhist monk Dharmakīrti of about the fourth century suggests that *D* was the capital of the Kalingas and that Dantakumāra, a prince of Ujjain, took the relics of the Buddha from here to Ceylon (Sri Lanka).

Darasuram A place near Kumbhakonam in the Tanjore district of Tamilnadu, *D* had originally the name of Rājarājapuram. Close to this is another place called Ayirattali or Palaiyārai which has been famous since the 8th century at least. It obtained great importance during the period of the Cholas when the Chola King Rājarāja II (1146-1163) got a lofty temple dedicated to Airāvateśwara constructed here. It bears

great resemblance in its design with the Bṛhadīśwara temple of Tanjore constructed under the rule of Rājarāja I. The temple in *D* is constructed entirely of stone and has five storeys with the front portion designed in the form of a chariot endowed with stone wheels and steeds. Not only from the architectural point of view, but also from the point of view of its sculpture this temple is noteworthy. Images of Rājarāja II and his queen have also been sculptured here. Another feature of the temple is that images of the sixty-three ancient Shaiva preceptors have been sculptured depicting different events of their lives. Contemporaneous with this temple are two other temples in *D* dedicated to Caṇḍeśwaradevi and Śarabhamūrti.

Dariyadowlat A summer palace constructed by Hyder Ali in Srirangapatna (*q.v.*), near Mysore in Karnataka, to celebrate the extension of his province up to the sea-coast in Mangalore, *D* stands to the east of the main entrance of the fort of Srirangapatna at the spot where once stood a structure called the *mahānavami manṭapa* Literally it means "the empire on the sea". Surrounded by a garden, *D* is a noble specimen of Islamic architecture.

The summer resort of the sultans, it stands on a raised platform and contains rooms on the first floor where the nawab and his spouses had their quarters. On the ground floor is a large durbar hall surrounded by porticos and on the outer walls are portrayed in paintings some significant contemporary events, especially the scenes of battles. Also to be found there are portraits of some contemporary monarchs. These all belong to *c.* 1791.

The mansion fell into disuse and became dilapidated after the British overtook Srirangapatna. It was a suggestion made in 1844 by Lord Dalhousie that the mansion must be removed and that in its place must be erected a statue of Colonel Wellesley (the Duke of Wellington) seated on the horseback. The plan could not be executed because of the raging famine during those years. Chamaraja Wodeyar, the King of Mysore, ordered against the dismantling of the *D* in 1883 and the mansion

was thus saved for posterity.

The wall-paintings here are significant in that they throw light on the dress habits of those times and introduce us to the ornaments and weapons in vogue at the time. Converted into a museum now, it also houses various relics and rare objects of the 18th century. Five medals commemorating the victory against the British, the "dirham" gold coins of Tippu Sultan, the coins of Hyder Ali Farooqur, two silver cups donated by Tippu Sultan to the Ranganāthaswāmi temple of Sriraṅgapatna, a golden watch presented to Tippu by the French, and the silken garments, etc., of Tippu are among the exhibits here.

Daru In the sphere of applied music in Karnataka style, there is a type of composition called the *daru* which is essentially a story song figuring in operas and dance dramas. The theme may be love, praise of a patron, or even something drawn from history and mythology.

Profuse in words, the *daru* composition is usually traced to an ancient form called *Dhruva*. Among the well known *daru*-s are those occurring in the *Rāmanāṭakam* of Arunachala kavirayar *(q.v.)*. In the dance dramas, there are the entrance songs, that is songs rendered at the time of the entrance of a character *(Pātrapraveśa daru)* which have the pattern of the *daru*. There are also pescriptive songs, dialogues and musical soliloquies in this style. Occasionally they narrate a part of a story or an episode.

One of the well known composers of *daru*-s is Marattur Venkatarama Shastry *(q.v.)*, whose compositions are in Telugu.

Dasakuta The songs composed by the *haridāsa*-s (the ardent devotees of god) in Kannada are classified as "dāsa literature", which has other nomenclatures also like the "dāsapantha" and "dāsakūṭa". In the range of Kannada literature this was initiated during the period of Mādhvācārya, the exponent of Dvaita philosophy. His disciples Narahari-tīrtha and Padmanābha-tīrtha laid the foundations of this movement which was

further developed by Śrīpādarāya and Vyāsarāya. Under the aegis of Vyāsarāya such noted composer-saints like Purandaradāsa *(q.v.)* and Kanakadāsa (*q.v.*) composed hundreds of devotional songs during the first half of the 16th century A.D. with Vijayanagar as the central place of their work. The literature of the *haridāsa*-s comprises a variety of elements like the praise of the immediate teachers, introspective submission, description of the playful life of Śrī Kṛṣṇa, criticism of contemporary social life, didactism and the like. The language of these compositions is simple and lends itself for musical rendering. The introspective songs are more emotional in content than the songs in praise of the Lord, and it is usually the height of submission to the Lord by the agitated and devoted suppliant that is prominent in these songs. In the criticism of life in these songs is included the satirical and humorous exposure of such weaknessess as pride, arrogance, jealousy, greed, hypocrisy and the allurement of the riches. A criticism of the unjust hierarchical system of caste forms an integral part of these compositions, though it must be admitted that only romantic solutions are provided by them to overcome the evil, the most frequently advanced antidote being an unreserved submission to the Lord, the maker and dispenser of all things. A mood of optimism and perseverence is also reflected quite often in these compositions, though the overriding feeling delineated therein is the greatness of renunciation and abject surrender to the Lord.

Dasarathi Krishnamacharya (b. 1927) Most significant among the modern poets in Telugu, *DK* is from Telengana in Andhra Pradesh. Imprisoned during the days of struggle against the autocracy of the Nizam for his participation in the movement, he composed poems in prison collected later under the title *Agni dhārā.* Escaping from prison, he continued the struggle and inspired many an activist with his rousing poems. Using the traditional metric verse for his compositions in the earlier phase of his literary career, he turned to free verse later as also to the "geya" form. *Kavitā puṣpakam* is his anthology of poems in this style. *Timiranto samaram* and *Ālocanā locanālu*

also belong to the same group. A lover of Urdu poetry, *DK* has translated Ghalib into Telugu and has also introduced the "ghazal" and the "rubāyi" forms into Telugu poetry. Recepient of the State and Central Sahitya Academy Awards, he is the poet-laureate of Andhra Pradesh. Among his other anthologies of poems are *Rudra vīṇā,* and *Mahāndhrodayam.*

Dasimayya, Jedara One of the prominent composers of *vacana*-s in Kannada during the 11th century, *JD* had another name as "Devara Dāsimayya", and had 106 *vacana*-s to his credit, though Dr. F. G. Halakatti (*q.v.*) has edited a collection of 148 *vacana*-s attributing all of them to him. He is also said to have composed a *ragale.*

The usual topics on which Dāsimayya expresses himself in the *vacana*-s are the greatness of the *vacana*-s themselves and the loftiness of Śiva and his devotees. Besides, he has some observations to make on the crookedness of certain sections of the people in society, showiness, etc., all of which he sharply attacks. Not a pretender to any great intellectual leadership, Dāsimayya has composed his *vacana*-s in an easy-flowing style without using Sanskrit words too frequently. "Rāmanātha" is his poetic name which occurs in all the *vacana*-s composed by him.

Davanagere A city in Chitradurga district of Karnataka, *D* has many places of historical interest in its vicinity. Anigoḍu, for example, is a village to the south-east of the city where one finds a temple dedicated to Siddeśwara modelled on the Trikūṭācala temple of the 11th century. Aṇaji is another village to the east of *D* where a Kadamba inscription of *c.* 450 has been found. There are remnants of the walls of a mud fort on the hill adjacent to the village. In Ānekoṇḍa, two miles from *D,* is a small and beautiful Śiva temple built in the Hoysala architectural style. During the 11th and 12th centuries there existed in this village an *agrahāra* (*q.v.*) called Bāḍa. To the east of this village are to be found ruins of a temple modelled on the Trikūṭācala temple. In Haḍadi, another ancient village,

have been found a few inscriptions of the 11th century. It is surmised that in the neighbourhood of this village some ancient archaeological remains remain submerged beneath the surface of the soil. There is near this village a place called Koḍaganūru where an inscription of 976 has been found. The temple dedicated to Īśwara in Kogganūru near Koḍaganūru belongs to the 11th century. There are several temples in Lokikere which was an *agrahāra* during the Chālukyan times. In Valulkeri, which was also an *agrahāra*, is found a Śiva temple constructed in 1701.

Desai, P.B. (1910-1974) A renowned researcher in the field of the history and culture of Karnataka, *PBD* was instrumental in deciphering several inscriptions in Kannada and headed the department of Ancient Indian History and Culture in the Karnataka University, Dharwar.

After an intensive search for inscriptions he found more than 200 in the villages that he toured. Author of a book on the history of Vijayanagar in Kannada, he also served as a member of the research staff in the archaeological department for seventeen years from 1939. Stationed in Ootacmund in this capacity, he edited the 15th volume of the South Indian inscriptions and was also co-editor of the 11th volume in that series. He also participated in the archaeological excavations at Chandravalli (*q.v.*) in 1947 and published an authoritative monograph on inscriptions in 1956. Among his other works are *A Corpus of Kannada Inscriptions in Hyderabad*, and *Jainism in South India and some Jaina Epigraphs.* Another significant publication of his is the five-volume *Descriptive Catalogue of Manuscripts in the Kannada Research Institute.* He edited two works on inscriptions in Andhra Pradesh and also wrote a work on *Basaweśwara and His Times.* His works in Kannada on the history of Karnataka are many and he has written a biography of Shivaji also in Marathi. His research papers in Kannada, English, and Marathi number more than 375 and he chaired

the Inscriptions section of the All India History Congress in 1973.

Desikachar, Hemmige (1902-1966) A profound scholar in Sanskrit and Kannada, *HD*, worked on the project of the Kannada-Kannada lexicon undertaken by the Kannada Sahitya Parishat in Bangalore and rose to be its Deputy Editor.

A scholar in ancient Kannada literature, he was also well-versed in English and Sanskrit literatures besides *āyurveda.* He has translated Yamunācārya's *Stotraratna*, *Mukundamālā* of Kulaśekhara Ālwār, and Vedānta Deśika's *Acyutaśataka* into Kannada. He has also a few scholarly research articles to his credit.

Desika Vinayaka Pillai (1876-1954) A Tamil Poet of the twentieth century who has composed poety both in the traditional and the modernist styles, *DVP* reflects in his poetry the ease, comfort, and jollity which characterised his own personal life. He excelled in the composition of verses in the "Veṇbā" style. He was an advocate of reforms in society and this outlook is embodied in his song "Koyilvalipāḍu". In addition to songs of this new kind, he has also composed poems in the traditional style, "alagammai vṛtta" being one such.

Edwin Arnold's *Light of Asia* has been ably adapted into Tamil in the easy-flowing style of D.V. Pillai. Another noteworthy adaptation of great literary merit into Tamil by *DVP* is from Edward Fitzgerald's *Omar Khayyam.* A fine specimen of his satirical writings is a prose work in which he brings to limelight the peculiar ways of life of the people of his district. There are also musical compositions of his which have occasionally become part of the repertoire of traditional concert programmes. Among his other works are a few essays and monographs based on his researches into history and inscriptions.

Devadasi Youthful maidens ordained for service to the lord in the temples go by the name of *devadāsi*-s and the practice survives in Karṇataka in some forms even today, especially in

the "Jogiti tradition" *(q.v.)*. Their duty supposedly consisted of attending to the daily chores at the temple and serve the lord by devotional singing and dancing. An ancient custom of this kind seems to have prevailed in Babylonia, Phoenecia, Greece, and South-east Asia. It is averred that men and women used to slave for the mother goddess or the goddess of progeny in the Mohenjodaro culture. A Mohenjodaro seal presents a naked youthful maiden in a dancing pose with a dovotional mood on the countenance. This is identified as the image of a *devadāsi* by some archaeologists.

To have conjugal relations with such maidens seems to have been considered an act of devotion. The practice is in vogue in some tribes of West Africa, as also in parts of southern India. Though rare in Tamilnadu and Karnataka, there are such maidens attached to a temple near Visakhapatnam in Andhra Pradesh even now. That the practice once prevailed at the Puri temple is obvious from the travelogues of the French traveller Bernier. The practice was at its height during the period of the ascendancy of the Bhakti cult.

Ancient texts of Hinduism categorise *devadāsi*-s in a sevenfold manner as *datta* (one who has offered herself to a temple), *vikrītā* (one who has sold herself to a temple), *bhṛtyā* (one who has joined a temple for the upkeep of her family), *bhaktā* (one who has given herself to the temple out of sheer devotion), *hṛtā* (one who has been abducted and offered to a temple), *alaṃkārā* (offered to the temple according to a tradition by a king or his minister), and *rudragaṇikā* or *gopikā* (one appointed for singing and dancing at a temple as a profession). The practice must have been a sequel to the belief that god is a person for whom all kinds of enjoyment need to be provided.

In some inscriptions of Karnataka a reference is-made to *angabhoga* and *rangabhoga*, consisting of worship through service and offerings on the one hand, and entertainment through music and dance on the other. The *devadāsi s* were considered to be the instruments for the latter kind of service to the deity. It is A.S. Altekar's opinion that this tradition was initially opposed by the priestly class but subsequently accepted because

of the pressure from the monarchical class. The *devadāsi*-s used to be recepients of landed property from the temple sources, it is pointed out.

The tradition, however, soon degenerated into nothing short of temple prostitution with "divine sanction". There might have been men also in the service of the lord like the *devadāsi*-s given to the singing and dancing, a remnant of which practice is to be seen at the Ellamma temple at Saundatti in Belgaum district of Karnataka (see under *Jogiti tradition*). But more often than not, it was the youthful maiden who either took to this kind of "service" or was forced into it. Another temple in Karnataka where this practice is still in vogue is the Malemādeśwara temple near Kollegal. At the Rāmeśwara temple in Tamilnadu there is the practice of a maiden going with the priest in the morning to the temple dressed as a brahmin lady. She is called the *muraikārī* and she may be reminiscent of the *devadāsi* of yore.

At the Mangesa temple in Goa there are six *devadāsi*-s, whose principal duty consists in dancing. The *devadāsi*-s at the Vishnu temple in Malya, Goa, are called *Bhāvin*-s. There is a regular marriage ceremony conducted for the prospective *devadāsi*-s with the deity at this temple.

Whatever its declared objective, there is no gainsaying the fact that the practice amounts to forcing a few maidens to prostitution, albeit called sacred service. To view it as a manifestation of art in the temple is equally misleading.

Devakavi Belonging to *c*. 1200 A.D., *D* is the author of *Kusumāvali*, a well-known love poem in Kannada. The exact name of the poet is nowhere clearly mentioned but it is deduced to be Devakavi on the basis of a reference in the fifteenth chapter of the poem. Among the earlier poets mentioned by him are Bāṇa, Harṣa, Māgha, and Aggaladeva. Like the *Līlāvati* of Nemichandra *(q.v.)* the *Kusumāvali* is a love poem which seems to have been based on Subandhu's *Vāsavadattā*. Composed in the *campū* style, the work presumably had 18 chapters, only 15 of which are now extant.

Devanahalli A town in Bangalore district of Karnataka, *D* is known for its granitic and Laterite rocks. Formerly known as Devanadoḍḍi, it has a history going back to 1501 A.D. when a fort was constructed here by a feudal chieftain hailing from the Āvati line of kings from Kanchi. His descendants ruled here till 1749 when it passed over into the Mysore Province then under Nanjaraja Wodeyar. Hyder Ali was a cavalryman in the army which seized Devanahalli and Tippu Sultan was born here in 1753. To the west of the fort was located Hyder's residence and he renovated the fort during his rule. Devanahalli fell to Lord Cornwallis in 1791.

Among the stories current in *D* is one which says that Hyder Ali served as a cowherd boy in the family of a brahmin called Pūrṇappa who had premonitions of the future prowess and position of his servant. There are remains of the fort and a few other historically significant constructions even now in Devanahalli. Among them is the Veṇugopālaśwāmi temple which has an elegant Drávidian style of architecture.

Devanooru Mahadeva (b. 1949) A rebel writer in Kannada, *DM* represents the aspirations and struggles of the oppressed and downtrodden populace most effectively and with great concern. Prominent among the writers of the Banḍāya Sāhitya movement *(q.v.)*, *DM* has been active in the struggles of the oppressed people in a big way. Among his anthologies of short stories is *Dyāvanūru*, while *Oḍalala* is his short novel.

Devaraja Belonging to the 15th century, *D* lived in Srirangam. He is the celebrated author of the *Nighaṇṭu vyākhyā*, a learned cxposition of Yāska's Vedic lexicology, namely, the *Nighaṇṭu*. The work marks an important stage in the history of Vedic scholarship in the South.

Devarayanadurga A hill in the Tumkur district of Karnataka, *D* has a fortress with seven entrances. There is a myth connected with this hill which says that a marauder called Andhaka lived on this hill and that Sumati, son of Hemachandra, a king

of Karnataka, subdued him. Another myth has it that a *gandharva* lived here in the form of an elephant and died when he fell down the cliff while walking majestically under the spell of infatuation.

It was in 1696 that Chikkadevaraja Wodeyar annexed it and thence it acquired its name. There are three marked phases in the hill's structure. At the foot of the hill is the village of the same name where is also located the Durgānarasiṃha temple of the Dravidian style of architecture constructed during the reign of Kanthirava Narasaraja Wodeyar. In the second range are located the missionary bungalow and two small lakes. In a cave nearby are the idols of Rāma, Sītā and Lakṣmaṇa. In the third range rising above the second are the Kambīnarasiṃha temple and three lakes. There is also a mammoth monolithic rock here where lamps are lighted by the pilgrims in the hope of having their aspirations fulfilled. A spot of considerable tourist attraction, it is historically of interest because of the ancient fortress that has been constructed here.

Devendramuni A Jain poet in Kannada belonging to *c.* 1200 A.D., *D* is the author of a treatise called *Bālagraha Cikitse*, the first work of its kind in Kannada. The diseases peculiar to children till the age of 14 are here explained as owing to the menace of certain planetary conjunctions and the treatise explains the propitiatory ceremonies appropriate for warding off the different diseases.

There are also copious prescriptions as antidotes to the several diseases like child fever, eye sore, parching of the lips, stomach ache, etc. The emphasis, however, is on propitiatory measures to invoke the blessings of the planets and to remove their wrath. Elaborate details about the gifts to be made to the brahmins in order to appease the planets are also provided.

Devikarani Grand-daughter of Rabindranath Tagore and daughter of the former Chief of Army Staff, General Chaudhary, Devikarani blazed the path for many a cine actress by her pioneering role as an actress and film producer. Born in India

and educated in England, she won an award of the Royal Academy of Dramatic Arts in London even as a schoolgirl. It was in London that she became an acquaintance of the young film producer Himanshu Roy and was invited to play a role in his "A throw of dice". Returning to India for playing this role, she soon made a name on the silverscreen and married Himanshu Roy in 1929. Going to Germany with Roy where he was a partner in the U.F.A. Studio, she obtained her training in the film world. It was in the film "Karma" in its Hindi and English versions that she established herself as a reputed artist after having rejected offers from the Twentieth Century Fox of Hollywood. Later she founded the film company called "Bombay Talkies" and acted in several films. She was also an actress in the first T.V. film of the B.B.C.

Her second marriage was with the artist Svetaslov Roerich (*q.v.*) a Soviet citizen settled down in India. Living in Bangalore, the Roerich couple presently run the Tataguni estate where aromatic plants are nursed on a 500 acre plot. Awarded the Padmasri title, Devikarani was also the first recepient of the Dadasaheb Phalke award instituted by the Government India in 1970.

Devudu Narasimha Sastry Born in Mysore, *DNS* devoted himself to the study of Vedānta and Pūrvamīmāṃsā along traditional lines, his mature work entitled *Mīmāṃsā darpaṇa* being a product of these scholastic endeavours. Deeply interested in drama, he became a member of the Bangalore Amateur Dramatic Association and edited its organ "Rangabhūmi" for many years.

Orthodox in his upbringing, he was quite catholic in his views and taught Indian Philosophy to many a foreigner at his own residence and extended hospitality to a revered Christian, Chennappa Uttangi (*q.v.*), at his own place. Based on mythological legends, he has authored a few unique novels in Kannada, namely *Mahābrāhmaṇa*, *Mahākṣatriya*, and *Mahādarśana*. His deep scholarship of the vedic lore is brought to bear in these noteworthy works of his relating to Viśvāmitra, Nahuṣa,

and Yājñavalkya respectively. *Antaranga* and *Eraḍaneva Janma* (Second Birth) are among his other novels portraying psychological and sexual conflicts in life. He has translated many speeches of Swami Vivekananda into Kannada besides translating John Masefield's play, *The Trial of Jesus*, into Kannada.

Dhanakataka An ancient archaeological site in the region of the twin villages of Amarāvati and Dharaṇikoṭa near Guntur in Andhra Pradesh is associated with the name of Dhanakaṭaka. Although known for early Buddhist *stūpa*-s and elegant sculpture, the discovery of stone implements of the pre-historic periods has made it a place of deep historical interest. Axes and pots of the neolithic period have also been found here.

Developing as a Centre of Buddhist and Śaiva religions, *D* became Amarāvati after 1182 A.D. Protected by fortresses under the Reddy kings of the 14th century it got the name of Dharaṇikoṭa.

The huge *caitya* hall found at the archaeological site of *D* is replete with fine sculptures and the remains of the Buddha, it is said, had been interned here. Among the archeological items found here is a partly destroyed Ashokan rock pillar inscription. Also found are several gift-deeds of the post-3rd century A.D., all in favour of the huge Buddhist monastery. Dhanakaṭaka received endowments from Rajgir and Pataliputra and had close contacts with Vaiśāli, Śrāvasti, Kuśinagara and other prominent Buddhist centres.

Vāśiṣṭīputra Pulumāyi II of the Sātvāhana dynasty had his capital here and it was also the provincial capital in the Andhra region for the Pallava Kings. Huan Chwang who is said to have studied the *Abhidhamma* here has left a description of the township of Dhanakaṭaka. Tārанātha, the Tibetan historian, has also made mention of it.

Archaeological excavations have unearthed an ancient navigable canal and a port at the region of Dharaṇikaṭaka. The harbour seems to have been constructed initially with wood and later with bricks. There is evidence to suggest that commercial transactions with the west flourished at this

port-city during the pre-Christian era and perhaps till about 400 A.D. Besides the Dharaṇikoṭa and the Sātavahana kings, those of the Pallava, Viṣṇukuṇḍin, and the eastern Chālukya dynasties also ruled here. The Amarāvati temple is an important centre of pilgrimage in Andhra Pradesh even today.

Dhanapal. S (b. 1919) A noted artist of Tamilnadu who has worked for over three decades in different capacities for the furtherance of Arts and Crafts, *D* has won various awards and fellowships including one for the outstanding sculpture exhibited in the National Exhibition of Art in 1962. Having participated in various international exhibitions in West Germany, U.K. and U.S.A., he has visited several countries as a cultural delegate from India. The collections of his paintings are to be seen in several Rajabhavans in the country besides the Madras Art Gallery, National Gallery of Modern Art, New Delhi, the Museum of West Germany, Lalita Kala Academy in New Delhi.

Dharmaratnam C. V. (b. 1929) A painter and sculpter from Kerala, *CVD* has been conservator and exhibition officer at the Lalita Kala Academy in New Delhi. Trained in drawing and painting at the Government College of Art in Colombo and in conservation at the National Museum in Delhi, he has held several one man shows in India and abroad, besides participating in National exhibitions. His collections are at the National Gallery of Modern Art in New Delhi and elsewhere.

Dharmasthala Situated in the South Kanara district of Karnataka, Dharmasthala was formerly known as Kuḍuma and Koḍuma. Legend has it that a Jaina couple, Biramaṇṇa Pergaḍe and Ammudevi Baltālṭi, lived in Nelyadi near here and that they were blessed by four deities of righteousness, who enjoined upon them the practice of righteousness. At the behest of these deities was constructed a temple in their honour. The image of the *liṅga* is said to have been brought to this

place for worshipping by Annappa from Kadri. It was in 1513 that the place came to be known by its present name and those belonging to the Pergaḍe (Heggaḍe) lineage act as the trustees of the temple. The Heggaḍes incidentally had assisted the British in seizing the fortress of Ujire, near Dharmasthala, from Tippu Sultan.

Located in the midst of scenic beauty, Dharmasthala has a 150 feet tall entrance to the township flanked by choultries on either side. The Manjunathaswāmi temple here is a star attraction for humble devotees from far and near. Though none of the architectural beauty associated with south Indian temples characterises this temple, it continues to be a major pilgrimage centre in Karnataka. It could well be an important place for the study of the functioning of superstitious sentiments of the populace. Another attraction here is the tall monolithic image of Gommaṭeswara installed in 1973. Weighing 175 tonnes, it is 39 feet high and 14 feet in thickness.

Dhurjati A telugu poet who was in the royal court of Krishnadevaraya of Vijayanagar during the 16th century, Dhūrjaṭi was a Śaivaite by persuasion. Not much is known of this poet's personal life though two of his works, *Śrī Kālahasti Māhātmyamu* and *Śrī Kālahastīśwara Śatakamu,* have come down to us. The authorship of the latter is, however, often doubted by scholars, but it is one of the very popular collection of verses in the Telugu language. A poem steeped in introspection, it is composed in two elaborate verse forms and dedicated to Śiva. The former work is in 756 stanzas divided into four chapters. In the name Śrī Kālahasti, the three words are supposed to signify the spider, the serpent, and the elephant. The poem describes how these three animals gained emancipation. The work is principally based on the *Skandapurāṇa* in Sanskrit. All the episodes highlight the emotion of quietetude and they purport to instil the mood of devotion towards lord Śiva in the reader's mind.

Dinnaga Often considered to be the father of Buddhist logic

and epistemology, Diṅnāga belonged to the fifth century A.D. Styled as "the Jewel of Jambūdwīpa" and "the great preceptor" by the Tibetans, he was born in Kanchipura of Tamilnadu. After a study of the *tripiṭaka*-s here he went to the north and became a disciple of Vasubandhu. He is reputed to have then proceeded to Nalanda and vanquished many opponents in philosophical disputations. He thus obtained the title of "master of logic" *(tarka puṅgava)* and travelled throughout the country spreading Buddhism. Huan Chwang has recorded Diṅnāga's visit to the Maharashtra region and it is said that during his last days Diṅnāga was in Orissa where earlier he had won a victory against Bhadrapālita.

Among the pholosophers of a later period taking cudgels against Diṅnāga are such stalwarts like Udyotakara and Vācaspati, Kumārila Bhaṭṭa and Pārthasārathi, Prabhācandra, Vidyānanda and Śankarācārya. None of his works had seen the light of day till the last century. Tibetan and Chinese translations of his works were, however, available and they have since been re-translated into Sanskrit. *Pramāṇa-samuccaya*, *Nyāya-praveśa*, and *Ālambana-parīkṣā* are among his numerous works.

Diwakar, R.R. A scholar in his own right, *RRD* was a journalist also, besides being an author of several works on Indian philosophy and other disciplines in Kannada, Hindi, and English.

It was in 1935 that he founded the Trust which later came to be known as the Lokashikshaṇa Trust. "Samyukta Karnataka" and "Karmaveera", the daily and weekly published by this Trust (the latter since 1921), have played a prominent role in the independence struggle. A monthly called "Kastūri" is also being published since 1956.

Among his works are the *Upaniṣat Prakāśa*, *The inner meaning of the Gītā*, *Vacanaśāstra rahasya*, *Ramakrishna caritāmṛta*, etc., in Kannada. He has authored biographical and analytical studies on Aurobindo, Gandhiji, Buddha, etc., besides editing such volumes like *Bihar through the Ages*, and *Karnataka through the Ages*.

Doraiswamy Iyengar, V (1880-1942) A Tamil author whose creative period belonged to the 20's and 30's of this century, Vaduvur *DI* was a distinguished novelist. Unlike some of his elder contemporaries, he hardly ever attempted any translation, all his novels being original in conception. Like Kuppuswamy Mudaliar *(q.v.)*, he also attempted the detective novel, but is better known for his humorous stories. His more than fifty novels are known for the distinct and unforgettable characters created by him, while realism marks the main tenor of his novels. He is also author of a renonwed play in Tamil based on the story of Māṇikkavācagar. It is a play in prose and verse.

Doreswamy Iyer A contemporary of Thyagaraja *(q.v.)* *DI* is a composer of music in Karnataka style in the Telugu language. Because of his exceptional skill in rendering the *Pallavi* *(q.v.)* he came to be popularly known as Pallavi Doreswamy. Born in Tiruvayyar near Tanjore in Tamilnadu, he was in the Court of Sarabhoji Maharaj of Tanjore. Within a lifespan of only thirty four years, he showed his excellence as a musician, a composer, a painter and a calligraphist.

Dudu Also called "dautya", Dūdu is a category in Tamil literature with a specific form. It has long been in practice, say, for a king to send a message to his counterpart elsewhere through a messenger. There are certain parts in the *Mahākāvya*-s where the lovers despatch the "dūdu" through some chosen messengers. On the lines of the messages of love among lovers communicated in poetry, some later poets belonging to the devotional tradition in literature composed poetry in which the "dūdu" (message) is conveyed to god. The *Ālwār*-s and *Nāyanmār*-s have composed poetry of this kind. The "dūdu verses" in *Tevāra*, *Tiruvācaka* and *Nālayāra* are filled with the sentiments of deep devotion. The devotees concept of "dūdu" is aided in many of these compositions by birds like the cuckoo, pigeon and parrot, or even the bee.

During later times more comprehensive works came to be written in the "dūdu" form. Unique among them is a work

of the 15th century called *Alagar killai vīḍu dūdu* by Pālapaṭṭa-ḍai Cokkanātha Kavi. A parrot is here made a massenger to god to carry the "dūdu" of a lover. The descriptive passages in the work are an added literary attraction of the work. With more works of this type being written, the carriers of the "dūdu" became diversified; so much so, even money, rice, clothes, tobacco, deer, crow, nay, even Tamil, become vehicles for conveying the "dūdu".

Durgasimha Belonging to *c.* 1145 A.D., *D* was the translator of the Sanskrit *Pañcatantra* into Kannada and was in the court of Jagadekamalla, as he himself mentions in his work. His Pañcatantra in Kannada is in *campū* style and consists of five chapters. Among the poets mentioned in the introductory verses of the work are Guṇāḍhya, Vararuci, Kālidāsa, Kannamayya, Ponna, Pamapa, etc. A didactic work like its original, it is among the earliest works in Kannada to directly deal with poḷity and other topics related therewith in the sphere of literature.

Edakkal Mala On the western slope of the *Eḍakkal mala* (hill) near Sultan's Batteri in South Wynad of Kerala has been found a cave containing some fascinating carvings and inscriptions as also a few figures and symbols. The carvings depict human and animal figures and objects of human use, a characteristic human figure with a peculiar head-dress being a speciality among the figures. The figures of animals are not quite distinct. Among the engravings found here are the *swastika* in various forms and also specimens of the circular sun-symbols. Also found are a few magic squares. It is the opinion of Fawcett who has studied these rock carvings in great detail that they might be the handiwork of the *Kurumbar*-s of ancient days.

In the vicinity of Eḍakkal hill have been discovered about two hundred megaliths in an extensive area covering some 1500 acres. The internal diameter of the circles here ranges from about 27 feet to 18 feet. The cap stones are also of con-

siderable proportions, some of them measuring 6′×4′×10″. These are supposed to belong to the period between 300 B.C. and 100 A.D.

Ekaviradevi Among the Śaivaite goddesses of Warangal, also called Ekaśilānagara, is *E.* It is said that there were more than 5000 temples dedicated to Śiva and 1300 dedicated to Viṣṇu in Warangal during the 14th century. *E* happened to be the main deity whose manifestations under a variety of other names gave rise to a number of other Śaivaite goddesses.

E is usually identified as Reṇukādevi, mother of Paraśurāma. Located in a village called Muhuram as she was, the goddess obtained another name as *Mūhūramma.* A naked goddess, she was also worshipped as *Ellamma devatha* in Royalaseema and Telengana during those days. In Warangal also was a goddess called *Ellamma* whose glory and prowess used to be the subject matter for many songs sung by the women of the most oppressed classes. The *Krīḍābhirāmam (q.v.)* mentions the exact form in which *E* has been propitiated through song and dance.

Ellamma See under *Jogiti tradition.*

Emenau, M.B. (b. 1904) A profound scholar in the field of Dravidian linguistics, Murray B. Emenau is renowned for his scientific studies and research pertaining to not only the Kannada, Tamil, Telugu and Malayalam languages, but also to the dialects of these languages. He has also made a few studies of some tribal languages having no scripts of their own leading to the conclusion that they are to be classified as Dravidian in the genealogy of languages. The *Etymological Dictionary of Dravidian Languages* that he prepared with T. Burrow still remains a guide for researchers in the field of Dravidian linguistics.

He arrived in India in 1935 with a view to writing a descriptive grammar of the unknown Dravidian languages and dialects and with that objective in view he lived among the tribal people of the hills for three years, at the end of which he

published his researches in four volumes. Another work of his is a comparative study of the grammar of Brāhuī and Dravidian languages. He is also the author of numerous research papers concerning Dravidian languages and race, folk literature, and Sanskrit literature.

Enakshi Bhavnani Trained in the principal systems of Indian classical dance, *EB* won great repute as a dancer and travelled widely in India and abroad giving her performances. A notable writer on art and culture, she has established herself as an authentic exponent of the theories of Indian dance and also as an art critic. One of her very useful and comprehensive books on Indian dance is *The Dance in India* which traces the origin and history of the classical, folk and tribal dances of India. As an admiring critic of hers has put it, Enakshi's "understanding of the subtleties, complexities and intricacies of each dance style and its varied forms is worthwhile sharing".

Errana Along with Nannaya (*q.v.*) and Tikkana Somayāji (*q.v.*), *E* (also called Errāpreggaḍa) is counted as one among the trio of early Telugu poets. Belonging to the 14th century, *E* completed the *Araṇyaparva* of the *Mahābhārata* left incomplete by Nannaya. Endowed with the title of *Prabandhaparameśwara*, *E* is an adept in the composition of *Prabandha*-s especially. Among his works are *Harivaṃśam* and *Nṛsiṃhapurāṇam*, while the *Rāmāyaṇam* said to have been authored by him has not come down to us.

Errana's composition of the *Araṇyaparva* begins in the footsteps of Nannaya's poetic style and gradually deviates into the style of Tikkana. To that extent Errana's work represents a confluence of the poetic qualities and styles of Nannaya and Tikkana. The *Harivaṃśa* deals with the story of Srikrishna in full and one might say that the poetic abilities of *E* became manifest in full in this work. With respect to the omissions and additions made in the course of the translations of the *Araṇyaparva* and *Harivaṃśa*, *E* follows the same pattern as that of Nannaya and Tikkana. The *Nṛsiṃhapurāṇa* borrows its mate-

rial from *Brahmāṇḍa-purāṇa* with occasional descriptive passages being added by the poet to make the work an embellished work of poetry. This work has another title namely the *Ahobalakṣetramahātme*.

Ettuttokai A collective name given to an anthology of eight literary works of ancient Tamil poetic literature, *Eṭṭuttokai* is truly a collection of valuable poetry created by different poets. Literally *Eṭṭuttokai* means "the collection of eight", the eight being *Naṭriṇai*, *Kuruntokai*, *Ainkurunūru*, *Padiṭruppāṭṭu*, *Pāripāḍal*, *Kalittokai*, *Ahanānūru*, and *Puranānūru*.

These poems are important source-books of history also, especially as they throw light on the social conditions and the battles fought during that early period. They also give us a fair idea of trade and commerce, and economic and domestic life, besides recounting a few love legends. The poets who have contributed to the eight collections included in the *Eṭṭuttokai* number 740, among whom are a few belonging to royal families and also a few women.

Eyyal See under *Chovannur*.

Ezhuttacchan A popular Malayalam poet of the seventeenth century, is best known for his *Rāmāyaṇa* and *Mahābhārata* in Malayalam. Tunjattu Ezhuttacchan has composed his poems in the maṇipravāla (*q.v.*) style and has succeeded to a great extent in harmoniously blending his Malayalam with Sanskrit to suit the Dravidian style. The folk-songs of Kerala called the "Vaḍakkan Pāṭṭu" (*q.v.*) have exerted enormous influence on the poet's style.

The Poet's work on *Rāmāyaṇa* remains to this day to be a great devotional poem in Malayalam and parts of it are musical, so much so that they are sung extensively even today. In the devotional literature of Malayalam, his position corresponds to that of Tulsidas in Hindi and Jayadeva in Sanskrit.

He is said to have authored a few other works also besides the two mentioned above. Among them, the first nine chap-

ters (called *skandha*-s) of the *Bhāgavata, Uttara Rāmāyaṇṇa, Harināmakīrtanam,* and *Cintāratnam* may be mentioned, though their authorship is held in doubt by some historians of literature. There are a few scholars who have ascribed to Ezhuttacchan the credit of having provided the Malayalam language an independent script of its own.

Fabricius, John Philip (1711-1791) Arriving in the Indian subcontinent in 1742 on behalf of the Dutch Mission, *F*, a German, was placed in charge of a printing press in Pondicherry which the English had brought. Not given to frugality as he was, very soon he found his way to a debtor's prison where he prepared a Tamil-English Dictionary. This was printed in 1776. Later he translated the two Testaments of the Bible into Tamil and also authored many Christian tracts for the use of novices. In 1786 was published his English-Tamil dictionary, while in 1788 he wrote a Tamil Grammar in English.

Gadag A town in Dharwar district of Karnataka State. There are inscriptions pertaining to the rulers of Rāṣṭrakūṭa, Chālukyas, Kalachūri, Yādava, Hoysala and Vijayanagar dynasties in Gadag. It may be presumed, therefore, that this had been under the rule of many dynasties. The oldest inscription found here belongs to Indra (918), the third of the Rāṣṭrakūṭa kings. Gadag was under the rule of the Sultan of Bijapur in 1673. It was later possessed by the Marathas. Gadag came under the rule of the British in 1818.

Gadag occupies a special place in the literary and cultural history of Karnataka. It is said that the Kannada poet Nāraṇappa, better known by the name of Kumāravyāsa, composed his works here. So is it that his work has earned fame as *Gadugina Bhārata.*

There are a good number of temples in Gadag. Trikoṭeśwara temple is the most important among them. Within the walls of this is a temple built for Saraswati, the goddess of

learning. The engravings here are of the highest order. This and also the Someśwara temple outside the town are a legacy of the Chālukyas. Another temple of grandeur in Gadag is that of Vīranārāyaṇa built perhaps in the 11th and 12th centuries. The tower of this temple compares with those of the temples of Vijayanagar period. It is believcd that this is one of the five temples built by the Hoysala king Vishnuvardhana. Further, it is believed that the poet Kumāravyāsa composed his Kannada *Bhārata* in this very temple inspired by Vīranārāyaṇa.

Galaganatha (1869-1942) During the formative stages of modern Kannada literature, an author who created profound awareness about the Kannada language in Karnataka was Galaganātha. A teacher by profession, Galaganātha wrote extensively. He has 24 novels, 9 mythological stories, 3 biographical sketches drawn from mythology, and 8 essays to his credit. Not only did he render a few Bengali novels into Kannada, he wrote novels modelled on them. Among his historical novels are *Kannaḍigara Karmakathe, Mādhava Karuṇāvilāsa,* and *Cāṇakyana Kārāsthāna.*

Although Galaganātha was an adept in Sanskrit language and literature, he did not allow his Kannada to get unduly Sanskritized, but employed the language as it was in vogue among the common people speaking that language. Hardly ever reflecting the contemporary political struggles of his times, Galaganātha addressed himself to the revival of the ancient Indian tradition and way of life.

Gamaka An art form in Kannada, 'gamaka' has the sense of 'making something explicit', 'reciting uninterruptedly', and 'rendering a poem musically'. Bringing out the moods and feelings of a poem through a musical rendering of the composition is thus the chief element of this art-form. A happy blending of literature and music for the connoisseur's benefit is what the artist achieves through his rendering. It is the emotional aspect which receives special attention here more than the

rhythmical element. The poetic essence of many ancient poetic compositions in Kannada has been preserved through the oral tradition thanks to this art-form.

Ganapathi Sastry, T.V. Born in 1860 at Tiruvāy in the Tirunelveli district of Tamilnadu, *TVG* had his early education in Sanskrit and wrote a play entitled *Mādhavī Vasanta* at the age of seventeen. As principal of the Sanskrit College in Trivandrum, he also functioned as the curator of the Travancore library and editor of the Trivandrum Sanskrit Series. It was he who in 1910 published the thirteen plays of Bhāsa on the basis of manuscripts that he had discovered. This together with his original works in Sanskrit won him the title of 'Mahāmahopādhyāya' in course of time. Among his works are the *Śrīmūlacarita* which describes the history of the Travancore kings, *Aparṇāstava*, a devotional song in praise of Pārvatī, *Cakravartinī guṇamaṇimālā*, a panegyric to queen Victoria, *Setuyātrāvarṇama*, a travelogue of the author's pilgrimage to Rameswara and *Bhārata varṇanā* which gives a glimpse into the history and topography of India. Also authored by him are numerous poems, most of them devotional in character.

Ganga Architecture There are not many architectural pieces of the Ganga period that have come down to us. Though many inscriptions of the Gangas make mention of the temples constructed by the Gangas, like those of Mūlasthāneśwara by Harivarma, Vinīteśwara by Avinīta, and so on, over the centuries they have all been either ruined or transformed. Even the extant temples cannot be accurately dated though there is evidence to suggest that they belonged to the Ganga period.

The early architecture of the Gangas relied heavily on bricks, mortar and wood. The brick construction is best represented by the extant abodes in Maṇṇe, a prominent township of the Gangas, and also the temples (now in ruins) of Kapileśwara and Someśwara at the same place. The Rameśwara temple at Narasamangala, of uncertain date, is also a brick construction on a solid stone foundation. The *sanctum sanctorum* and the

tower above it are at least 1200 years old.

After the Cholas conquered Gangavāḍi, the brick constructions were replaced by the stone ones. An inscription from Kolar points out that Rājendra Chola had the Piḍāriyār temple in Kolar thus transformed. There is no evidence to suggest that the cave temples were ever attempted under the Gangas though the half-carved cave temple in Melukoṭe leaves one in doubt whether cave temples were also in style at some period under the Gangas. It is, however, quite certain that they did have images sculptured in the naturally formed caves, as in Nandi and Vallimale. In Śravaṇabelagola (see, *Gommaṭeśwara*), Cāvuṇḍarāya *(q.v.)* had an entrance carved out of a monolithic rock.

It is often wondered whether one can at all speak of a distinct Ganga architecture because the architecture of the Gangas mostly shows the influence of the Dravidian style which the Pallavas had followed earlier. Among such constructions, the most ancient is the Someśwara temple in Gangavāra. Mālūr and Bannūr are other places where this architectural style is preserved in the temples of Nārāyaṇa Swāmi and Hanumanteśwara respectively. The Bhoganandīśwara temple in Nandi is the most complete representative architectural piece of the Gangas, while the miniature construction dedicated to Cāvuṇḍarāya standing on the smaller hill in Śravaṇabelagola is almost the last and most elegant among the architectural constructions under the Gangas. Presumbly, there must have been many constructions of the Gangas at their capital, Talakāḍu, but most of them have been submerged in sand. The few that remain have been renovated in the old style of the Gangas. (see also under *Ganga Sculpture*).

Ganga Inscriptions Considering that the Gangas ruled for over 700 years, it must be conceded that their extant inscriptions are quite few and far between. The few that are available are the chief sources for the reconstruction of the history of their dynasty and they can broadly be viewed under three categories, namely the copper inscriptions, rock inscrip-

tions, and "Viragallu-s" (rock carvings dedicated to the heroic feats of certain individuals). Their dynasty came to power during the 4th century A.D. in Talakāḍu, near Mysore in Karnataka, but the earliest rock inscription does not date back to more than the 8th century. But the copper inscriptions of the period are indeed numerous, more than a hundred such being available now. The copper inscriptions are mostly in Sanskrit while the rock inscriptions are in Kannada. Further, the matter in the copper inscriptions is always copious unlike as in the rock inscriptions which are very brief in matter. The laconic rock inscription found in Avani, however, is in Sanskrit and details the genealogy of the Gangas. Because of its abrupt ending it cannot be accurately dated.

The authenticity of the copper inscriptions is often doubted by scholars, though Rice considered all the inscriptions found by him to be quite authentic. These copper inscriptions are usually in three to seven plates and are like palm-leaves in structure with etching on only one side and with barely four to five lines to a plate. Later inscriptions are bigger in size and tied with a string through holes on the left hand corner. The script is usually Sanskrit or Kannada of the period to which they belong. They uniformly begin with the words "Swastijitam bhagavatā" and enumerate the genealogies and the gifts of villages made in different periods. These inscriptions arc usual accessories for tracing the evolution of the script and the language in which they have been written in different periods.

There are a few rock edicts also extant, the longest among which is the one in Śravaṇabelagola belonging to the period after Mārasimha (960-973 A.D.). It depicts the battles in which Mārasimha took part and glorifies his achievements. The "Vīragallu-s" outnumber the other inscriptions. The one in Yellambalase (near Kaḍūr) which portrays a hero is in two parts, the upper part portraying the scenes of the battlefield and the lower one portraying the heroes transcending towards heaven. The others are more or less similar to this and they all have the single purpose of paying tributes to the heroes who laid down their lives for the consolidation of the Ganga

supremacy.

Ganga Sculpture The Ganga dynasty ruled in the south of Karnataka with Talakāḍu, in Mysore district, as their capital between *c.* 350—1020 A.D. During this long period there developed a sculpture and architecture mainly evolving from the art of the Pallavas, but with innovations of its own, and it is referred to as the art of the Gangas. The figures here are sculptured on hard rock and not deeply cut. They are more like drawings with lines and in this respect they resemble some Buddhist sculptures. There are also deeply cut images in some parts of the hard rocks. The sculpture of the dynasty is not very extensive, but the majority of the figures are to be found in what are called the "Vīragallu-s" (which record the feats of some heroic individuals). Specimens of this sculpture are found in the Kalleśwara temple in Barji and the Mahalingeśwara temple in Varuṇa (where episodes from the *Rāmāyaṇa* are sculptured).

The Ganga sculpture is more notably to be seen in the rock carvings called the "Vīragallu-s", which are numerous as in Hireguṇḍugallu and Begūru. There are also images of the Jain, Vaiṣṇava and Śaiva traditions in this sculpture. The temples in Nandi (some 40 Kilometres from Bangalore), Noṇavinakere (in Tumkur district), Maddūr (in Mandya district), and Aralaguppe *(q.v.)* exemplify the patterns of this sculpture.

The kings of the dynasty seem to have supported Jainism ardently as evidenced by the construction of a number of Jain miniature temples (called "basadi-s") at Gangavāḍi. Śravaṇabelagola (see, *Gommaṭeśwara*) illustrates this more spectacularly than any other centre does. A few rock and copper-plate inscriptions of the period also testify to the skilled sculpture of the period though not many images made in metals during the period are extant today. One such image of a Jain saint is, however, available in Śravaṇabelagola.

Gangas of Talakadu The rise and fall of the Gangas is a significant part of the history of Karnataka. At a time when the

Kadamba-Vākāṭaka Kings were extending their territory and when Samudragupta was firmly in his saddle in the north while the Pallavas had annexed parts of Karnataka into their kingdom, it fell to the Gangas to salvage the prestige of Karnataka in a remarkable fashion. The Gangas claimed to be descendants of the Ikṣvāku dynasty and it was under Simhanandi that their rule was first established. The kingdom was called Gangavādi with Kuvalāla (modern Kolar) for its capital. The capital was later shifted to Talavanapura or Talakāḍu on the banks of the river Cauvery. Before the seventh century A.D. the Ganga kings had their palace in Mankunda (near Channapatna in Bangalore district) which was later shifted to Mānyapura or Maṇṇe in Bangalore district. There was a huge Jain population in the Gangavāḍi kingdom right from the beginning.

Next to Simhanandi in importance is Dīḍiga (350-400 A.D.) who also had other appellations like Kongaṇi Varma and Konkaṇi Varma. He is said to have vanquished the Bāṇa kings on the banks of the river Pālār. He was succeeded by Mādhava I (400-435 A.D.) who is said to have written a commentary (vṛtti) on the *Dattakasūtra*. He was in turn followed by Harivarma, Viṣṇugopa, and Mādhava II, Avinīta (500-540 A.D.) and Durvinīta (540-600 A.D.), the last named having been supported by Pulakesin of the Chālukya dynasty. He is celebrated as a patron of letters besides being described as a man of letters himself. The *Avanti sundarī kathāsāra* states that Bhāravi, author of the Sanskrit work *Kirātārjunīya*, was in his Court for some time and later went to the Court of the Pallava king Simhaviṣṇu. Further, Pūjyapāda, author of *Śabdāvatāra*, a work on Sanskrit grammar, is said to have been Durvinīta's preceptor. Some inscriptions, however, ascribe that work to Durvinīta himself. The Kannada work *Kavirājamārga* describes him as "gadyāśrama guru". Durvinīta was followed by Muskara (655-660 A.D.), Śrī Vikrama (660-665 A.D.), Bhūvikrama, and Śivamāra I (679-726 A.D.). After a few more kings in the dynasty Rājamalla came to the throne in 818 A.D. and ruled till 837 A.D. By his time the Ganga Kingdom had

lost much of its earlier territories and a new threat was posed to the Gangas by the Rāṣṭrakūta King Amoghavarsha. But a new consolidation of their power was achieved under Rājamalla and he has been widely praised for this in several inscriptions. The dynastic rule continued under Nītimārga I (837-870 A.D.), Rājamalla Satyavākya II (870-907 A.D.), Nītimārga II (907-920 A.D.), and Rājamalla III (920-937 A.D.). The next notable name in the dynasty is that of Bhūtuga II who had such titles for himself as "ganga nārāyaṇa". and "ganga gāngeya". His rule is by far the most outstanding in the history of the Gangavāḍi kings. The Cholas were then gradually gaining prominence after overpowering the Pallavas. Similarly, smaller kings called the Nolambas and Vaidumbas had started eclipsing the more powerful Chālukyas and Rāṣṭrakūṭas. Bhūtuga II rallied behind Krishnarāja III of the Rāsṭrakūṭas after the demise of Amoghavarsha and restored the Kingdom to him by defeating Lalleya who had usurped the throne when Krishnarāja III was on an expedition to the north. The dynasty then continued to rule with Mārasimha (960-973 A.D.) as a loyal supporter of the Rāṣṭrakūṭas ranged with the Kalacūris against the Gurjaras of the north. There are numerous laudatory references to him in several inscriptions and literary works of the period, including the Śravaṇabelagola inscription. Mārasimha's death led to an internecine conflict in the Ganga kingdom till Rājamalla IV (977-985 A.D.) ascended the throne with the help of Chāvuṇḍarāya (*q.v.*) who had won the title of "samara paraśurāma" and who later became the minister of Rājamalla IV. The last of the Ganga kings was Rakkasaganga (988-1024 A.D.) in whose court was Nāgavarma (*q.v.*), author of *Chandombudhi* in Kannada. After 990 A.D. the Cholas and the Chālukyas were on the run for gaining supremacy and the Ganga kingdom came under the purview of the Cholas, though a few more kings of the dynasty continued to rule under the Chola hegemony.

Gangadevi A Sanskrit poetess of Karnataka belonging to the

14th century, *G* was wife of Kampaṇṇa, son of Bukkaraya of Vijayanagar. She is the author of a poem called *Madhurā-vijayam* or *Vīrakampaṇarāyacaritam* which describes the military campaigns of Kampaṇṇa, especially against Madurai. The poem as available today is in eight chapters with a fragment of the ninth also extant. The work which must have been written somewhere between 1360-1371 deals with the genealogy of Kampaṇṇa, the glory of Vijayanagar, and the expeditions of Kampaṇṇa.

Gangubai Hanagal (b. 1913) It was under Hulagura Krishnacharya in Hubli (Karnataka) that *GH*, a musician of all India fame, received her lessons to begin with. Later Dattopanta Desai was her teacher. Still later she became disciple of Ramabhau Kundagolkar, a *Khayāl* singer of the Kundagol Gharāna. Including in such places like Lahore and Peshawar during the pre-independence days, she has given concerts in Delhi, Calcutta, Lucknow, Baroda, Bangalore, Bombay etc., most extensively and has won laurels. Artists of the New Theatre film organisations including such personalities like Saigal, Kananbala and Pahari Sanyal have applauded her and she has also been regarded highly by such music maestros like Bade Gulam Ali Khan, Alauddin Khan, Pandit Ravishankar and Bismillah Khan. She has been abroad in cultural delegations to give concerts and she has been honoured with the title of "Padmabhushana" by the Indian government.

Ganitasara Sangrahamu A mathematical work of the 11th century authored by Pavuluri Mallana in Telugu is one of the two of the earliest scientific works in Telugu. Contemporaneous with Mallana was Eluganṭi Peddana of about the same period who is the author of another mathematical work in Telugu called the *Prakīrṇa gaṇitamu.* These two works were followed by many other treatises on science in Telugu. None of them, however, contains any original idea, almost all of them

being either translations or adaptations from Sanskrit.

Garalapuri Sastry A Sanskrit author of the late 19th century, *GS* was from Sosale in Mysore district. Trained in Sanskrit studies right from his early age, he was in the court of Mysore. Two of his well-known works are *Campū Rāmāyaṇa Yuddha Kāṇḍa* and *Kṛṣṇa bhūpālīyam.* The former is by way of completion of the *Campū Rāmāyāṇa* by Vidarbharāja. Written in a chaste and scholastic style, the work reaches poetic heights occasionally. The second one is a work on rhetoric with *Kuvalayānanda* of Appayya Dikshita as its prototype. The illustrations in the text are mostly in the form of eulogies of Krishnaraja Wodeyar III.

Ghanasyama A minister under Tukkoji who ruled in Tanjore from 1728 to 1735, *G* was a Sanskrit author who entered the literary field at the age of twenty-two with a Prākṛta play (*saṭṭaka*) entitled *Navagraha carita.* At the age of twenty-six he wrote a Sanskrit play called *Madana sanjīvana* of the *Bhāṇa* variety. *Pracaṇḍa Rāhūdaya* is another play of his on the pattern of Krishnamishra's *Prabodha-candrodaya.* Among his *kāvya*-s are the *Bhagavatpāda carita*, *Prasannalīlārṇava,* etc. *Ābodhākara* is his poem with such a terse punning that it simultaneously narrates the story of Nala, Kṛṣṇa and Hariścandra. *Kalidūṣaṇa kāvya* is a poem authored by him with the intermixture of Sanskrit and Prākṛīta. Also authored by him are a few plays like *Kumāravijaya*, *Anubhava cintāmaṇi* and *Ānanda sundari.* *Rasārṇava* is his work on rhetoric. Altogether he is said to have written 109 works, sixty-four in Sanskrit, twenty in Prākṛīta and twenty-five in the other languages.

Ghantasingana During the later part of the 15th century two Telugu authors namely Nandimallaya and *G* jointly translated two Sanskrit works into Telugu. They were the *Varāhapurāṇa* and Krishnamisra's *Prabodha-candrodaya.* *G* had the title of 'Malayamārutakavi' and Nandimallaya was his maternal uncle. In addition to translating *Prabodha-candrodaya* as a play in

Telugu, these two have also authored a *prabandha* composition in Telugu on the same theme. The allegorical character of the play is retained in the *prabandha* composition, too. The *Varāha Purāṇa,* which principally describes the greatness of a few rituals in its Sanskrit original, is shorn of this emphasis in the Telugu version by the two authors, thus making it resemble a *prabandha* composition more than a Purāṇic text. A typical stylistic feature of the works of these authors is that in the descriptive passages there is more of the Sanskritic style while in dialogues a simple form of Telugu is employed.

Gigi Pada A particular form of folk-songs in Kannada, *GP* is so called because of the chorus with the words "gī-gī", which is repeated at the end of each verse as the refrain. It belongs to the tradition of *Lāvaṇi* (*q.v.*) among the folk-songs. It is often suggested that the form corresponding to this in Maharashtra, namely, the *Ji-Ji Pada,* is chronologically earlier than this. In the regions forming the boundary between Karnataka and Maharashtra, both types are in vogue and they are identical in all respects.

There is a stringed instrument called the *tintiṇi* and another instrument made of skin, called *Ḍappa,* which are used while rendering these songs. The songs are in the form of challenge and response and there are distinct categories of these songs, the short one being called *Sakhi* and *Khyāli.* The dominant theme of these songs is love, though occasionally heroism may also be depicted in them.

Gokak Vinayaka K. (b. 1909) Gokak is a noted Kannada poet writing under the pen-name of "Vinayaka" and he was instrumental in the heralding of modernism (called the 'Navya' tradition) in Kannada poetry by providing it with a philosophical and formal basis, mostly drawn from corresponding trends in European literature of the twentieth century. He is a recognised poet, novelist, and critic in the range of Kannada literature, besides being an educationist of repute. Before assuming charge as Vice-Chancellor of Bangalore University in

1966, he worked as the Director of the Central Institute of Languages in Hyderabad. Afterwards he worked as the Director of the Institute of Advanced Studies in Simla.

He was honoured by the Central Sahitya Academy for his work *Dyāvā Pṛthvī* (Collection of poems) in 1960 and by the Government of India through the 'Padmashri' award later on.

Some critics consider his novel *Samarasave Jīvana* which runs into more than 1200 pages as his *magnum opus* among his novels. It is a novel which deals with the life of three generations with the location expanding from a region in Karnataka to wider parts of the world. Among the anthologies of his poems mention may be made of *Samudra gītegalu, Ikṣu gangotri, Kalopāsaka*, and *Dyāvāpṛthivī.*

He is the author of many works in English also, notable among which are *The Song of life and other poems, The poetic approach to Language* and *English in India—Its present and future.* An ardent Aurobindite, he is also a devout disciple of Sāibābā and has published several works for disseminating the cult and message of Sāibābā.

Gokarna A pilgrimage centre in Kumta taluk of North Kanara district of Karnataka, it is counted among the three major Śaiva centres called *tristhalī*, and has some historical importance besides the legendary significance attached to it as the place where Rāvaṇa is supposed to have placed the *ātmaliṅga* of Shiva for worship. The historical beginnings of this place date back to the first century A.D. The Mahābaleśwara temple here figures in many inscriptions from the days of the Kadambas *(q.v)* to those of the Vijayanagar empire and different kings made grants for worship in this temple as the inscriptions suggest. The place is studded with lakes, of which the Koṭitīrtha is the largest, and around the lakes are numerous temples. The idol of Gaṇapati in Gokarṇa is one of the most ancient idols of this deity in Karnataka, belonging to about the 6th century. Near the Koṭitīrtha is a stone inscription of the Hoysala period which sings panegyrics to some heroes.

The first noted priest of the Raghūttama maṭha of Gokarṇa

belonged to 720 A.D., as some official records indicate. A copper inscription of Vidyāraṇya belonging to 1389-90 suggests that Vidyāraṇya offered obeisances to the deity there. There is another story which relates that the local priests offered refuge to some heroes of the 1857 uprising termed the "Sepoy Mutiny".

Golagummata It is the name given to a famous awe-inspiring monument in Bijapur (Karnataka) which the Adilshahi King Muhammad (1627-1656) constructed for himself. It is a mammoth-sized memorial, though quite simple in design. Measuring 205′×205′ at the base, it rises to a height of 198′6″. The monument consists only of a hall with four high walls over which is constructed the cupola. The square hall occupies an area of 18,337 square feet, but the remarkable feature of it is that there is not a single pillar to support the huge ceiling and in this respect it is the largest of its kind in the world. There are eight small entrances through the walls leading to the gallery above, opening on the hall on all sides. The unique thing about this gallery is that the echoes from the cupola-shaped ceiling create reverberations of the most pleasing kind. Every sound produced here is echoed more than ten times in the clearest fashion and even the faintest sound produced here is absolutely clearly audible in any part of the gallery if one listens by standing to the wall closely. This phenomenal gallery is thus rightly named the "whispering gallery". In the hall of the monument are the artificial tombs on a raised squarish platform. The real tombs, however, are in the vault below. Muhammad started the construction of this huge monument some time during the middle part of his rule and it was incomplete in regard to the decoration of the walls at the time of his death. In that same state is the monument retained even now. There is a legend which states that Muhammad had the sacred soil brought from Karbalah for making his own future grave at the monument.

Golconda Situated near Hyderabad, the capital of Andhra

Pradesh, it was the capital of the Golconda kingdom. Remnants of the fort, palaces and mosques of earlier epochs are still extant here. The fort here has been constructed on a granite hillock, not far from which are the graves of the Kutb Shahi kings who ruled over the Golconda kingdom.

In early times, the region between the lower banks of the Godavari and Bay of Bengal constituted the Golconda Province. It formed part of the Kākatīya empire and it was annexed by Ala-ud-din Khilji in 1310. It fell to the Bahamanis in 1424-25 after a brief spell of independent existence thereafter. Warangal was the capital for the eastern province of the Bahamani kingdom. Kuli Kutb Shah who was the administrative head of this province proclaimed himself an independent Sultan in 1518. Golconda then became his capital. Aurangazeb won this province in 1687 and then it became part of the Mughal empire. Golconda was once famous for the diamonds extensively procured in that region.

Golla Kalapam A form of folk-art that has been in vogue for about a century now in Andhra Pradesh, *GK* has resemblances with the *Kūcipuḍi* dance *(q.v.)* Marampalli in Andhra Pradesh has been the traditional centre for the development of this art form. Just as *Bhāmākalāpa* has been nurtured in the *Kūcipuḍi* tradition, the *GK* has been nurtured in the *cittajallu* tradition, the *cittajallu*-s being the family devoted to this art.

It is in the West Godavari district of Andhra Pradesh that this art form has been prevalent in three patterns. Cittajallu Lakshmikantham *(q.v.)*, Ravuri Kamaiah *(q.v.)*, Suraiah and a few others, all residents of Marampalli, have been instrumental in developing this art.

Gommateswara Śravaṇabelagola is a renowned Jain pilgrim centre in Channarayapatna taluk of Hassan district in Karnataka. "Vindhyagiri" and "Candragiri" are two rocky hills on the two sides of the township. On Vindhyagiri is the 58 feet tall statue of Bāhubali sculptured in a monolithic rock. There is an enclosure built in stone surrounding this monolithic

statue which faces to the north. This statue is popularly known as Gommaṭeśwara and it depicts Bāhubali's meditative posture. The profound calmness of a soul which has overcome all attachment through renunciation is most expressive in the countenance of this figure. There is a lotus below the feet of the statue, on both sides of which are ant-hills, from out of which serpents are emerging. A tender creeper is shown as having grown on the hands and feet of the meditative figure. It is a standing monument to the artistic skill of the sculptor.

There are several lengends current about Gommaṭeśwara. From the stone inscription at the foot of the image it would appear that Cāvuṇḍarāya *(q.v.)*, who was minister and commander of the army under Rācamalla of the Ganga dynasty, got this statue sculptured. Other inscriptions on the statue suggest that the enclosure was got constructed for the protection of the statue by Gangarāja, who was commander of the army under the Hoysala king Viṣṇuvardhana. It was because of Cāvuṇḍarāya that the statue got the name "Gommaṭeśwara". *Gommaṭasāra* of Nemicandra Siddhānta Cakravarti mentions that Cāvuṇḍarāya had another name as Gommatarāya and also that he had a Jain monastery constructed in Belgola and that he had this statue sculptured. "Gommaṭa" means handsome, attractive, cupid-like.

The majesty and artistic beauty that the sculptor's supreme artistic skill has created in this statue has made it an unequalled statue and encomia have been showered on its elegance and conception by scholars, writers, and poets, both eastern and western. The worship of this broad-chested tall Bāhubali assumes festive grandeur, when once in twelve years there is arranged the traditional bathing of the statue with scented ingredients in a variety of ways.

Apart from this statue of Gommaṭeśwara in Śravaṇabelagola there are statues of Gommaṭeśwara also in Karkala, Veṇūru and Dharmasthala in Karnataka.

Gondi A language of the middle Dravidian group, Goṇḍi is the language of the Goṇḍas, a primitive tribe. It has resemblances

in some respects with the eastern and western dialects of Hindi as also Rajasthani. It also has certain resemblances with Telugu, Oriya, Halabī and Marathi. Goṇḍi has no script of its own and has only an oral literary tradition. Some Christian missionaries have employed the Roman script for creative literature in Goṇḍi. Although Munshi Mangal Singh Masarām of the Balaghat district of Madhya Pradesh devised a script for Goṇḍi in 1928, it is not much in vogue.

Gopala Iyer, Pallavi (1760-1832) Belonging to Tanjore in Tamilnadu, *GI* was a pupil of Ādi Appayyar. He was a musician in the court of Tanjore kings Amarasimha and Sharabhoji. Deeply versed in Sanskrit and Telugu, he was a profound musician who played on the Veena. He is usually referred to as Pallavi Gopala Iyer because of his exceptional skill in rendering the *Pallavi (q.v.)*. He has a few musical compositions in Telugu and Sanskrit to his credit, a few of which alone are now available. Also composed by him are a few *varṇa*-s, which are more popularly in vouge today than his other compositions.

Gopalakrishna Bharathi (1810-1896) A Tamil poet who is also sometimes called Muḍi Goṇḍān Bhārathi. Born in a family of musicians, *GB* became an adept in both Karnataka and Hindustani music. He was contemporaneous with the muslcian-saint Thyagaraja *(q.v.)*, who had a great admiration for the accomplishments of Bharathi and has authored in lucid Tamil a work called *Nandan Carittiram* based on *Tirunālaippovār* which is essentially a work for scholars in chaste Tamil. He has written a few other biographical works also but none of them is as popular as the one noted above.

Gopalakrishna Shenoy, Ranjala (b. 1901) Born in Ranjāla, a village near Karkala in the South Kanara district of Karnataka, *RGS* intently followed the artistic pursuits of his father, who as sculptor used to be involved in sculpturing images of gods and goddesses in stone. It was after the death of his father that he took to a study of sculpture as a science, while

simultaneously continuing his work as a sculptor. His sculptural skill manifested itself in a recognisable form for the first time in his carvings on the four pillars of the *garuḍa maṇṭapa* at the newly constructed temple in Karkala dedicated to Venkaṭaramaṇa. With a realistic perspective, Shenoy depicted on the pillars intertwined with sculptured creepers such objects as the flowers, the bees, and the birds, and created in stone the illusion of moving ants and flies on the pillars. With the phenomenal success of this sculpture, he proceeded to sculpture images of different deities drawn mainly from the epics.

It was after these attainments that Shenoy was requested by the authoritis of Dharmasthala *(q.v.)* to sculpture for them a mammoth statue of *Gommaṭeśwara*. Beginning in 1967, he accomplished in five years the task of sculpturing the 39 feet tall monolithic figure of *Gommaṭeśwara*.

Gopala Kurup Vennikkulam (b. 1902) A Malayalam poet who draws inspiration from the practice of Vallathol *(q v.)*, Kurup has many anthologies of poems to his credit, prominent among which are *Saundaryapūjā*, *Vasantotsavam*, *Puṣpavṛṣṭi*, *Mānasaputri*, *Sarovaram* and *Keralaśrī*. Though not acclaimed for any depth of feelings or profoundness of ideas, Gopala Kurup is known for smoothness of construction and tenderness of feelings. An easy and lucid style which is musical in tone is the chief characteristic of his poetry.

His *Māṇikkavīṇā* won the Kerala Sahitya Academy Award, while his *Kāmasurabhi* won the National Award in 1974 and his translation of Tulsidas's *Rāmacaritamānasa* has won the Odakuzhal Award.

Gopala Pillai, N. (b. 1901) A profound Sanskrit scholar and critic, Gopala Pillai appeared on the scene of Malayalam poetry at a time when composition of short poems with lyrical qualities was the order of the day. There are no pretentions for high-flowing thoughts in his poetry, the essential appeal of

which consists in a smooth cadence appropriate to the expression of subtle emotions and a musical quality that pervades his poems. A majority of his principal poems is contained in the anthology *Navamukulangal* (Fresh Blossoms). Self-expression, outburst of emotions and composition in free verse are the hallmark of these lyrics. There is also an occasional overtone of mystical experience and philosophical vision in these poems.

As a profound Sanskrit scholar, Gopala Pillai translated *Premasangīta* of Ullūr *(q.v.)* and *Cintāviṣṭayāya Sītā* of Kumaran Asan *(q.v.)* into Sanskrit. Among the very few poets who could compose with dexterity in both Malayalam and Sanskrit, Gopala Pillai easily occupies an unequalled position.

Gopala Rao Amancharla (b. 1907) As a participant in the Indian freedom movement, he lost the opportunity of having formal education fully. During the non-cooperation movement he courted arrest and was in jail. In the history of Telugu drama, he occupies a significant position by many of the research articles that he has authored on Indian art in general, and Telugu drama and sculpture in particular. He is also author of a few plays like *Viśwantara*, *Malāpattimpu*, *Mallamadevi Usuru*, etc. A production of the last mentioned play in 1938 in the presence of Harindranatha Chattopadhyaya is said to have been acclaimed as an excellent performance. *Viśwantara* is his play based on his researches on the art of Ajanta and Ellora. He was associated with the All India Radio also as a producer of plays.

Gopalareddy, Bezawada In the field of political literature in Telugu, *BG* occupies a prominent position even as he occupied a prominent position in the politics of Andhra Pradesh for long. Pupil of Rabindranath Tagore in Shantiniketan, he has traslated many of Tagore's works into Telugu. He had been President at different times of the Telugu Language Committee, the Committee for the preparation of a concise encyclopedia of science in Telugu, and the Andhra Pradesh Sahitya Academy. He was also for sometime the Chairman of the Finance Committee of the Central Sahitya Academy.

Goud, Laxma (b. 1940) Prominent among the graphic artists of Andhra Pradesh, he had his training in drawing and painting at the Government College of Fine Arts and Architecture in Hyderabad. He had his advanced training in Mural Painting in Baroda. He held his one-man shows in Hyderabad, Bombay, Delhi, etc., as also in West Germany. Besides participating in National and All India Exhibitions, he has been represented at the Tokyo Print Biennale and the Sao Paolo Biennale. His works were displayed at the Figurative Indian Artists Exhibitions at Warsaw, Budapest and Belgrade. Among the group shows he has participated in are those in London, Munich and Remburg. His works are in permanent collections at the National Gallery of Modern Art and the Lalitakala Academy in Delhi, Salarjung Museum in Hyderabad, etc. He was for some time Artistic Director of the T.V. Base Production Unit in Hyderabad.

Gourana A Telugu poet of the early part of the 15th century, he is the author of *Hariścandropākhyāna* and *Navanāthacaritam*, both in the couplet form. Also authored by him is the *Lakṣaṇa dīpikā* in Sanskrit, a work on prosody. It is the first mentioned work above that has earned *G* a wide reputation in the world of Telugu literature. Written in the *Prabandha* style, this is the first such work based on the story of Hariścandra and borrows its plot from the *Skanda* and *Mārkaṇḍeya purāṇa*-s. The *Navanātha caritam* narrates the stories of a few Śaiva saints who are said to have attained supernatural powers *(siddhi)* and liberation. A native of the Rācakoṇḍa province, he has popularised a number of proverbs in Telugu through his works, while also being a creator of a few himself.

Gouri Shankar, Pendam (b. 1936) Painter and graphic artist of Andhra Pradesh, he has been teaching at the college of Fine Arts and Architecture in Hyderabad after specialising inGraphics at the Baroda University. With more than six one-man shows in Hyderabad to his credit, he has participated in several National and All India Exhibitions. He was represented

at the second British International Prints Biennale in 1970 and the Indo-Polish Graphics Exhibition in 1971-72. Having won several awards, he has his works in permanent collections at the National Gallery of Modern Art in Delhi, Salarjung Museum, Madras Govt. Museum, etc.

Govindacharya Belonging to the latter part of the 18th century, he lived in Kakavattaram near Tanjore in Tamilnadu. He is the author of an important work on technicalities of the Karnataka music called *Sangraha cūḍāmaṇi.* Written in Sanskrit, this work has been an authentic source-book for many stalwarts in the sphere of music during subsequent times. Thygaraja's compositions also being no exception to the definitions and nomenclature of the *rāga*-s given by him.

Govinda Dikshita (1554-1626) A renowned musician who is also known by the name of Ayyana, he is the author of *Harivaṃśasāracaritram* in Sanskrit which is in three parts. Appayya Dīkṣita has written a commentary on this work. Govinda Dīkṣita is also author of several other works on Vedānta, sculpture and music. He was the maker of what is called the "Tanjore Veena". He had been the minister of Achyutappa Nayaka who ruled over Cholamandala and was the author of *Sangīta sudhānidhi,* a work not extant today. Venkaṭamakhi Dīkṣita *(q.v.)* was his son.

Govindan Nair, Edassery (1906-1974) A Malayalam poet whose poetry has its roots in the contemporary social problems is *EGN.* The life of the peasant and worker is what his poems are filled with. To bring poetry nearer to the life of the ordinary people and to give expression to their ideas and feelings in their own language is what constitutes the forte of *ENG* as a poet. Among his principal poems are "Puttan kalvum arivalum", "Paṇimuḍakka", and "Cirikkunna manuṣyan". His anthology of poems entitled *Karuttaceṭṭiccigal* contains poems with a novelty of experiment in modernism.

Kottukrishi and *Ennichutta appam* are his plays and as a play-

wright he deviated from the then existing types of drama. His *Oru pidi nellicka* won the Kerala Sahitya Academy award in 1971, while his *Kavile pāṭṭu* won the National Award in 1969.

Govinda Pai, M. (**1883-1963**) A renowned critic, researcher, and poet in Kannada, Govinda Pai was honoured with the title of a national poet.

Govinda Pai's field of research is related to history, old Kannada language and literature, and modern Kannada literature. Among his essays of historical research is one connected with the origins of the *Gauḍa sāraswata* community, the community, to which he belonged. Researches leading to the reconstruction of Tulu history is another significant contribution of Govinda Pai. He has identified the names of Karnataka occurring in Ptolemy's work, established the date of the Halmiḍi inscription, and authored many essays concerning the early culture of Karnataka. The history of the Sātavāhanas, Gangas, and Kadambas has been authentically elaborated by him. Besides he has authored a few works on the history of the Vākāṭakas who ruled in the Vindhya region and of the Pallavas of the south. In the field of religion, his studies on the history of the Jain, Buddhist and Veerashaiva religions are of significance. His diverse researches into the field of linguistic study of Kannada and its literature have enabled historians to establish the chronology of Kannada poets belonging to different centuries with specificity. The methodology devised by him serves as an authentic instrument for historical researches even today, although some of his actual conclusions continue to be controversial. One of his plays is a one-act play in verse, entitled *Hebberalu*, based on the Ekalavya episode. The 1942 Quit India movement has been dramatised by him in his *Citrabhānu*. He has translated eight Japanese plays into Kannada and has also written a critical study of these plays. It is, however, as a poet that his literary fame was made. There are about 180 poems, big and small, authored by Govinda Pai. He was one of the early poets in Kannada to take to versification without rhyme. *Giliviṇḍu* and *Nandādīpa* are his prominent

anthologies of poetry. *Golgotha* and *Vaiśākhi* are two of his memorable longer poems.

Govinda Pillai, P. (**1849-1897**) At a time when the printing press was as yet very scantily known, it must have been quite an adventure to embark on the task of bringing out a book on the history of Malayalam language as *PGP* did. For gathering the material for his work the author had to depend almost entirely on the palm-leaf manuscripts then available to him. Hearsay and myth were the only two other sources for his work on history. It is to the credit of *PGP* that he wrote an authentic work on the Malayalam language under such conditions. Among his other publications are the *Bhāṣa naiṣadha campū* and *Dakṣayāga Kilippāṭṭu* which had not seen the light of the day until then. He was also the author of an independent work on Roman History and *A Handbook of Travancore*.

Govindasamaiah, Poluri An elder contemporary of Venkaṭamakhi *(q.v.)*, he is the author of *Rāgatāla cintāmaṇi*, a treatise in Telugu on musicology. The first work of its kind in Telugu, it is written in a mixture of prose and verse in five chapters and deals with all the technicalities of music, including the origin and the categories of tunes. This work has acted as a source book for many later works on music.

Grama A technical term in Karnataka music, it signifies the various group formations when the seven notes are rendered in their ascension and descent. It is a term which presumably is used in the sphere of music analogously, as a *grāma* in its normal connotation means a village where several families live as a collective group. The ascension and descent of the notes in music have a particular pattern technically called *mūrchanā*. New tunes emerge through different combinations in the pattern of the ascension and descent of the notes. If among the seven notes any distinct *mūrchanā* is formed with each note as the base for ascension, it is called *grāma*, which may thus be defined as a group of *mūrchanā*-s. There are three such

grāma-s recognised, namely ṣaḍjagrāma, madhyamagrāma, and gāndhāragrāma. In ancient classical music the tunes in vogue were predominantly the *grāma* tunes. In the history of music *grāma* is the term which signified what later came to be connoted by the term *rāga (q.v.)*.

Gubbi Veeranna (1888-1972) A great actor of Karnataka who came to be variously described as "a gem among actors" and a "versatile comedian", Gubbi Veeranna entered the world of Kannada theatre at the early age of six and made his way to the top by going through the mill the hard way. There was no job in the theatre which he had not done during some part of his career or the other before he won the highest laurels. He had been servant, cook, make-up man, salesman, organiser, partner, proprietor and actor conjointly or severally in the theatre during a long span of over 75 years dedicated to the theatre world. Born in Gubbi of Tumkur District, Veeranna had his education only in and through the theatre. He acquired mastery as a musician and also as a player of many musical instruments including violin and tabla during his early career.

Reduction of the musical element in the plays and increasing the dialogue content in prose happened to be an early innovation of Veeranna in the Kannada theatre. Plays with a social theme increasingly became part of the repertoire of the theatre which until then took to mythological themes almost exclusively. The touring theatre of Veeranna became the single most applauded company in Karnataka over the years. But the unique thing about Veeranna was that he unreservedly rushed to the rescue of the rival companies as well, if he found them in difficulty. He even acted in the plays staged by other companies on invitation.

The Gubbi company celebrated its golden Jubilee in 1934 with the staging of a play by B. Puttaswamiah entitled "Kurukshetra" which in later days was to become a great hit with the company. "Kurukshetra" and "Dashavatara" were two of the plays of the company which were staged more than a thousand times each.

Gulbarga A historically important district of Karnataka, it played a prominent role in the history of Karnataka during the 8th century A.D. Gulbarga was known by the names of 'Kalumbaragi' and 'Kalumbaga' in the inscriptions of the 11th and 12th centuries.

Gulbarga came under the rule of Muhammad-Bin-Tughlak, the Sultan of Delhi when he undertook an expedition to the South, defeated the 'Kākatīya-s who ruled in Warangal and wrested their kingdom. It was under his rule for a period of of 45 years. But Ala-ud-din Hassan Gangu Bahman Shah made Gulbarga his capital when he established the Bahamani kingdom in 1347. Gulbarga passed on to the hands of the Mughal Emperor Aurangazeb when he undertook an expedition to the South.

Remnants of Buddhist stūpa-s have been discovered recently at Sannati of this district. This was a sacred place for the followers of Buddhism and perhaps also the capital of a local principality.

This district was inhabited from the early Stone Age and it may be said that this was the nerve centre of many cultural traditions. A place of inhabitation dating back to paleolithic times has been discovered in Surapur of this district. The Abulean culture with the stone-age customs of the Mid-pleistocene Age found in many African and Indian regions had spread in Gulbarga district also. The mid-stone age culture spread here during the middle and last parts of the Pleistocene Age. Another culture relating to the Stone Age has been discovered in Gulbāla and nearby places. Similarly, many centres of the pre-Stone Age period have been sighted in villages like Huṇasiholi of Gulbarga district, Javali of Alanda Taluk, as also Kācāpura and Ikkulli. Neolithic culture had also spread in Gulbarga district. Traces of a post-Stone Age Cupric culture can also be seen in the Gulbarga region. Uḍacaṇa, on the banks of Bhīma river, in Afzalpur Taluk, is an important centre of this kind. Gulbarga district is known for the remnants of huge stone graves dating back to the Bronze Age.

Pieces of dark bright pottery that were current in the latter

half of the last millenium B.C. in Northern India have been sighted in Alanda Taluk. 225 silver coins were found around the year 1940 in the village Hebbala of Gulbarga taluk. Some places pertaining to the Sātavāhana period are found in Alanda and Chittapur taluks. Of these, Sannati is the most well-known. Prākṛta inscriptions found in Sannati of this district are the oldest of the inscriptions found to date. A few lead coins have also been obtained here. An inscription of the period of the Chālukyas of Bādāmi has been discovered in Sannati. This lists a few names of the last of the Chālukya rulers or those of the same dynasty belonging to the transitional period. It is presumed that only a few parts of the Jaina *Basadi*-s there are of the period of the Rāṣṭrakūṭas. About 200 inscriptions of the period of Chālukyas of Kalyāṇa and Yādavas of Kalacūri and Devagiri have been discovered. A few inscriptions among these provide examples of fine poetry. The inscriptions of prince Mallikārjuna of Ālanda, Veera Ramadeva of Hanasūr and Chālukya of Nāgavāvi, it may be said, are historically important. Many temples of this period are located in places like Nāgavāvi, Mālakheḍa, Kālgi, Nimbarga, Chincha Hanasūru and Paḍasāvali. These constructions in the contemporary Chālukyan style are embellished by luminous circular pillars with fine architecture.

The Bahamani Empire, established in 1342, began a new tradition in the architecture of this district. This was a tradition given currency by Islam, a tradition totally different from the until then existing Buddhist, Jaina and Hindu religious traditions. The Gulbarga fort, a mammoth stone structure surrounding the city, consisted of 15 positions for the placement of guns and 20 firing towers. The big mosque inside the Gulbarga fort is a construction in a rare style. This is often compared with the famous mosque in Cardova, Spain, mainly due to its unusual architectural style. Shah Bazaar Mosque of that period is another construction that may be mentioned here. It is believed that is was built during the period of Shah Bah-

maṇi I (1358-75). The influence of the architectural style of the Tughalaq of Delhi is obvious in this.

The other constructions of this period worth mentioning are Hafth Gumbaz—a group of seven graves—near Gulbarga and Bande Navaz Darga and Chor Gumbaz within the city. Constructions in the Islamic architectural style are found in other parts of this district, too, of which the forts at Ferozabad, Chincholi and Chittapur may be cited as examples. A good number of Persian and Arabic inscriptions of the period of Mughal rulers have been found in Gulbarga district. A few that may be mentioned here are the inscriptions in the Gulbarga mosque, the one in Chincholi in the Nasthālik script, Farhadkhan's inscription in Aland and the Arabic inscription in Malakheda. Coins of this period issued by the rulers of Bahmani, Adil Shahi, Kutubshahi and Nizamshahi have been found in Gulbarga district. 77 coins issued by Aurangazeb and 194 coins issued by Mughal Alamgir Shah Alam have been discovered recently at places called Ratagal and Sontha respectively in this district.

Gumate Dance A popular folk dance in vogue in the coastal regions of the north Kanara district of Karnataka, it obtains its name from the musical instrument called "Gumaṭe" in the background of which the folk artists dance. The dance also goes by the name of "Gumaṭe pāng" and it is particularly popular among people of the Hālakki tribe. The "Gumaṭe" instrument is used extensively in various folk dances connected with the harvesting events. Apart from the people of the Hālakki tribe, it is less frequently performed by those of the Mukti, Kumarapant, Nāmadhāri, and the Ambiga groups also. A similar art form among the Kuḍubi-s, a hill-tribe in the South Kanara district of Karnataka, is called the "Kuḍubi dance". This art form seems to have developed essentially as a pastime.

The performance of this art is twofold, depending on whether it is accompanied by a dance or not. Consisting of four to five people, the chief singer acts as the leader of the troupe.

The others play the instrument "Gumaṭe" and also follow the leader in the singing. Standing in a circle, the members play the instrument while another person with jingling anklets tied to the feet dances in the middle. Several episodes are represented by these troupes which will also occasionally have a humourist to entertain the crowds.

Gunabhadra Author of the *Uttarapurāṇa*, he was the pupil of Jinasena who was under the patronage of the Rāṣṭrakūṭa king Nṛpatunga *(q.v.)* during the 9th century. Jinasena's *Mahāpurāṇa* consisting of 15,000 verses in 42 chapters, called *parva*-s, is an epic poem which was left incomplete by its author. *G* completed it in his *Uttarapurāṇa* which remains an authentic text for all authors on the Jain *purāṇa*-s. Besides this work, he wrote the *Ātmānuśāsana*, a treatise in Sanskrit on religion, ethics, and renunciation. It is a poem in 272 verses of different metres and has been translated into many languages.

Gunavarma II Author of the *Puṣpadanta Purāṇa* and *Candranāthāṣṭaka* in Kannada, he belonged to the former half of the 13th century. The first mentioned work of his is a composition in the *campū* style and belongs to the Jain Purāṇic tradition. The ninth among the twenty-four *tīrthaṅkara*-s was Puṣpadanta, whose life is narrated here. It is a terse composition in a style which was already becoming less popular with the poets by the 13th century. The other poem of his is in praise of Candranātha, the deity of the Tribhuvanatilaka Jain temple in Kolhapur, and is composed in the *mahāsragdharā* metre.

Gundappa, D. V. (1889-1976) Popularly known as D. V. G. in the world of Kannada literature and culture, Gundappa was a reputed poet, journalist and political thinker of Karnataka. Although he had not obtained any formal education of a high level, he was second to none in his profound scholarship and research. Among his poetical works are *Vasanta-Kusumāñjali*, *Nivedana*, *Umarana Osage* (being a translation of the *Rubaiyat of Omar Khayyam*), and *Antaḥpuragīte*. Among his scholastic works

are the *Contemporaries of Sāyaṇācārya*, *Puruṣasūkta* and *Īśopaniṣad*, the latter two being critical explanatory works and the first one a piece of historical research. Among his other critical studies on literature and culture are *Jivana Saundarya mattu Sāhitya*, *Sāhityaśakti*, and *Samskṛti*. His *Bhagavadgītā Tātparya* won for him an award of the Sahitya Academy

D.V.G. was a pioneer in Kannada journalism, too. In 1905-06, he worked for the "Suvyodaya Prakaśikā", a weekly published from Bangalore. He was the founder-editor of a Kannada daily, "Bhārati", in 1907-08. He was joint editor of the bi-weekly "Mysore Times" in 1909-10 and publisher-editor of another English bi-weekly, namely "Karnataka", in 1921-22. He had been editor since its founding in 1949 till the time of his death of the journal "Public Affairs", an organ of the Gokhale Institute of Public Affairs, an institution founded by himself.

Regarded with pride as the grand old man among Kannada authors and men of public life in Karnataka, D.V.G. was verily an institution in himself.

Guru Gopinath Hailing from Kerala, he belongs to the Perumanar lineage known for its excellence in the *Kathakali* tradition. Obtaining his training under emlinent *Kathakali* performers and teachers like Paramu Pillai, Mathur Kunju Pilla Panickar and Changanoor Raman Pillai, he has won laurels for his exquisite performances and has earned the title of 'guru'. A product of the Kalāmaṇḍalam Centre in Kerala, Gopināth himself has taught the art of *Kathakali* to a large number of pupils for over three decades. Founder of the Sri Chitrodaya Dancing School in Travancore, under the patronage of the then Maharaja of Travancore, he directed the school along with his wife Tangamoni for about a decade. The school specialised in imparting the techniques of *Kathakali* and *Mohiniyāṭṭam*. He established his own dance centre called the *Naṭana Niketanam* in Madras in 1945 and later founded a *Kerala Kalāmaṇḍalam* in Delhi for the study and performance of *Kathakali*. Sub sequently he became associated with the *Viśwakalā Kendra* at

Ernakulam in Kerala, an international dance and cultural centre.

Guruvayur A famed pilgrim centre of the Vaishnavas in Kerala. A temple for Guruvāyūrappan is built here. The Viṣṇu idol here is called Pūrṇāvatāra Vigraha (totally incarnated idol) and it is adorned with *śaṅkha* (conch), *cakra* (wheel), *gadā* (mace) and *padma* (lotus). This idol is significant as it is carved out of alum. A prayer, *Narāyaṇīyam*, was composed after Viṣṇu earned famein this region in the 16th century.

It is said that Bhagavān Śaṅkarācārya stayed here for sometime and reformed the system of worship. Guruvāyūr popularly emerged as a centre of the devotional order *(Bhakti-pantha)* in the 17th century in Kerala. It is now known that the saints Pūntānam, Melapuntūr, Bilvamangalam and Mānavedan lived here. This place has gained significance as a large number of Hindus from Kerala attend the annual celebrations held in memory of the above saints.

Hadagali A place where many inscriptions of the Sātavāhanas have been found. Together with the inscriptions found in Mekedāni, the Haḍagali inscriptions are important sources for the reconstruction of the history of the Sātavāhanas. According to these inscriptions, it would appear that the regions around the present day Bellary in Karnataka happened to be part of the territory of the Sātavāhanas. The Sātavāhana inscriptions found mostly in Karnataka refer to the kings of this dynasty as 'Kuntala swāmi-s'. That the Sātavāhanas had intimate relations with Mysore is also evidenced by their inscriptions and coins found in the north of Mysore.

Hadapad, R.M. (b. 1932) A noted artist of Karnataka, R.M. Hadapad had his early training in art at the J.J. School of Art in Bombay, and special training in Fresco at Banasthali, Rajasthan. As a member of a pioneering group of artists called "We Four", he has held many one-man shows in India and has participated in group exhibitions at Austin, U.S.A., in

1970, as also in solo exhibitions in Germany in 1979-80. Running a school of art in Bangalore called the "Ken School of Art", he has won several awards from the Karnataka State Fine Arts Academy, All India Fine Arts and Crafts exhibitions, etc. He is a member of the State Fine Arts Academy and various other art organisations.

Like most contemporary artists, R.M. Hadapad has exposed himself to a variety of experiences. Into each one of them, he has plunged himself deeply identifying himself with each situation and emerging richer in his experience of life. His works faithfully portray these situations, thus making them multi-dimensional like their maker. A virile and active environment, sometimes sensuous and passionate, is the chief characteristic of his paintings.

Hadibadeya Dharma See under *Honnamma.*

Halakatti, F. G. (1880-1964) It was especially the valuable Vacana literature that *H* concentrated attention on. Travelling extensively in Karnataka, he collected all the available palm-leaf manuscripts from the Veerashaiva families and critically edited them after collating the manuscripts. The texts thus edited by him number about eighty. It was in the monthly "Śivānubhava" founded by him that they were first published.

He is the author of several works on Veerashaiva religion and philosophy, the principal among them being the *Vacana-śāstrasāra.* Also of significance are his *Śivānubhava Śabdakoṣa* and biographical works on the Veerashaiva saints.

Halebidu See under *Belūr.*

Hampe See under *Vijayanagar Art.*

Haradatta A well-known annotator in the field of legal literature in Sanskrit *(Dharma-śāstra*-s), *H* belonged to about the 11th century. He lived somewhere in the South although it is not certain as to which particular region in the South he

belonged to. Many are the commentaries he has authored on the *Dharma-śāstra* texts. Notable among them are the *Anāvilā*, a commentary on the *Āśvalāyana gṛhya sūtra*, *Ujjvalā* on the *Āpastamba dharma sūtra*, *Anākulā* on the *Āpastamba gṛhya sūtra* and the *Mitākṣarā* on the *Gautama dharma sūtra*. His commentary on the *Baudhāyana śrauta sūtra* is available only in fragments.

Haribhattakavi A Telugu poet of the 17th century, *H* is less known as an original poet than as a translator of the *Purāṇa*-s in Sanskrit into Telugu. Among the *purāṇa*-s thus authored by him are the *Varāha*, *Matsya*, *Uttaranarasasiṃha* and the *Bhāgavata*. Some of these, like the *Matsya purāṇa*, have been left incomplete in translation. The poet is said to have been conferred such titles as *Aṣṭaghaṇṭāvadhāna*, etc. His compositions abound in the usage of a highly Sanskritised Telugu.

Harihara An eminent Kannada poet whose contributions have amply enriched the literature of that language, *H* is sometimes also described as the "poet of the *ragale*" because of the new metrical form that he developed. His works are *Girijākalyāṇa*, *Pampāśataka*, *Rakṣāśataka*, *Muḍigeya Aṣṭaka*, and a few compositions in the *ragale* style about the Shaiva devotees. Disciple of Māyideva of Hampe, he was the maternal uncle of Rāghavānka *(q.v.)*. Belonging to about the early parts of the 13th century, *H* worked for the Hoysala king Vīranarasimha Ballāla.

Harihara's *Girijākalyāṇa* is a unique composition in *campū* style which brings out the poetic calibre of the poet in good measure. The *Pampāśataka* and *Rakṣāśataka* are devotional poems dedicated to lord Virūpākṣa of Hampe. Certain autobiographical events also figure in these poems.

The fame of *H* in the range of Kannada literature rests on his *ragale* compositions which number more than a hundred. There is an opinion that he might have been inspired by the stories of the sixty-three ancients recounted in the Tamil work *Periyapurāṇa (q.v)* for composing his *ragale*-s. Among the works of this category, the more renowned are his *Nambiyaṇṇana*

Ragale, Mahādeviyakkana Ragale, and the *Tirunilakanṭha Ragale.* The *ragale*-s of Harihara bring out the depth of emotions of the devout Śaiva saints and householders, especially their anguish, longing for identity with the Lord, and intensity of concentration on the objective.

Hastimalla A Sanskrit poet of the early 13th century, he seems to have authored works in both Sanskrit and Kannada. Prof. R. Narasimhacharya, however, considers the authors of Kannada and Sanskrit works ascribed to Hastimalla as two different persons. The only two works of his now available are *Maithili kalyāṇa,* a play in five acts, and *Vikrānta kaurava,* also a play in six acts. It also has another name as *Sulocana.* The plot of this play is quite imaginary. It must be said that the two plays lack in any really dramatic sequences or portrayal.

Hebbar, K.K. (b. 1912) Hebbar evinced keen interest in art even as a student in Udupi and studied art at the Chamarajendia Art School in Mysore. He obtained his diploma in art later from the J. J. School of Art in Bombay. Subsequently, he worked as a teacher at that Institute for seven years, during which period he won several prizes for his paintings and held his first one-man exhibition in 1945. Touring the West in 1949, he won acclaim for his paintings at the exhibitions held in London, Paris, New York and Switzerland. He was honoured in 1970 by the Thomasso Organisation in Italy and a student of the Heidelberg University in Germany submitted a research monograph in 1963 on the paintings of K. K. Hebber to his university.

An adept in both the Indian and Western styles of painting, he has evolved a style of his own as an artist and has come to be regarded as a modernist in art. "Mai-lai", "The colour of Holi", "Mother of X-ray", "Cocks' fight", "Govardhanagiri", "Bangladesh", and "Vijaya 1972" are among his well-known paintings. An award-winner of the Central Fine Arts Academy, he was honoured with the "Padmashri" award by the Indian Government in 1961.

Henriques, Henrik (1520-1608) A Jesuit missionary from Portugal said to have arrived in Goa in 1564 and who was sent to Tamilnadu for carrying on the missionary work, he became fully conversant with the Tamil language and prepared a lexicon and also a grammar of Tamil. His *Tambirān Vaṇakkam*, a tractate, was the first ever Tamil work to be printed. The types for this printing were said to have been made in 1677. Henriques' epistles included in the *Documenta Indica* are of some historical value.

Hirannayya, K. Foremost among the humourists in the Kannada theatre of the early 20th century, *KH* used stage humour as a double edged weapon with satire and didactism as its components. Morality and social philosophy, the running themes of his plays, had a foundation in his rich humour. As a prominent professional playwright also he has a place in the history of Kannada drama. In his social satires like *Panganāma*, *Makmal ṭopi* and *Devadāsi*, humour was elevated to an intellectual status. His assault on certain aspects of life in society was quite severe. Among his most popular plays is *Eccamanāyaka*, a historical play based on an episode of the 18th century. Hirannayya passed away in 1953 in his mid-forties when he was at his best in the theatre both as an actor and as a playwright.

Hiriyanna, M. (1871-1950) An outstanding author on studies in Indian Philosophy, Indian Aesthetics, Sanskrit Literature and Philology, he is among the most eminent scholars of the erstwhile Mysore State. Educated at the Madras Christian College, he was a teacher all his life, the last post held by him having been that of Professor of Philosophy and Sanskrit at the Maharaja's College in Mysore. As an Assistant Master at the Government Normal School in Mysore, he wrote a book on Kannada education. Subsequently, he authored such works as *Outlines of Indian Philosophy*, *Essentials of Indian Philosophy*, etc.,

besides editing a number of Sanskrit texts on philosophy with English translation and notes. Among the collections of his research papers on philosophy and Sanskrit studies are *Quest After Perfection*, *Popular Essays in Indian Philosophy*, *Art Experience* and *Sanskrit Studies*.

Honnamma An attendant in the royal palace when Chickadevaraja Wodeyar was the king of Mysore (1672-1704), Sanchi Honamma has carved out a place for herself in the sphere of Kannada literature by virtue of her work *Hadibadeya Dharma*. Tutored in Sanskrit and Kannada by the Court poet Singarārya *(q.v.)*, she became highly reputed as a student of even the technical and poilosophical literature in Sanskrit. To offer to the king what she had learnt from the tutor was the pious objective of hers, as she put it in the introductory part of her work.

The *Hadibadeya Dharma* is a unique work in Kannada literature from several points of view. There is nothing like the main plot for the work whose principal aim is to preach the duties of a devout wife and for this purpose Honnamma occasionally narrates some episodes from the *Rāmāyaṇa* and *Mahābhārata* briefly. Her views on the duties of a wife, the position of women in Indian society, the *Śrīvaiṣṇava* religious doctrines, etc., are all culled out from the works she had read. And yet it does not become a mere dry didactic work, but acquires qualities of poetry. Quite traditional and conservative in her views, she still expresses her resentment towards society for treating woman prejudicially. Ultimately, however, it is only a pleading for a more generous treatment of women that one finds in her; even more to the point is the fact that she entreats women to "adjust" themselves to the system without rancour or pride.

Hoysalas The Hoysalas have played an epoch-making role in the history of Karnataka. Having been feudatory subordinates of the Chālukyas of Kalyāṇa *(q.v.)* to begin with, they ruled for about three centuries and have left an indelible mark on the

cultural heritage of Karnataka. Parts of Tamilnadu also came within their province during their peak period. Viṣṇuvardhana, Ballāla II and III were the most prominent among the kings of this dynasty. Jainism received a fillip under them, while Rāmānujācārya, the exponent of the *Viśiṣṭādvaita* school of thought, also took refuge in their kingdom. It was during this period that the *Śrīvaiṣṇava* religion became pervasive in Karnataka. Kannada and Sanskrit literature flourished under their patronage and they made a memorable contribution to the art and architecture through their many-sided creative activities. The significant sculpture of Belūr and Halebīḍu *(q.v.)* and Somanāthapura *(q.v.)* belongs to this period.

Inscriptional evidence suggests that the originator of this dynastic rule was Sala and that he slew a tiger when it suddenly appeared as Vardhamāna Sudatta was delivering a religious discourse, for which reason he came to be called Hoysala. The banner of the Hoysalas contained the sign of a tiger on it. It is averred that their genealogy is traceable to the conquerors of the Deccan in the 3rd century B.C. and that their social background is not very clear. According to E. P. Rice, the Hoysalas belonged to a hill-tribe of the Western Ghats identified as "Hoselas" of North Kanara. The Hoysalas have described themselves as belonging to Yadu ancestry ruling in Dwāraka of Gujarat.

It would appear that the Jains were particularly alarmed when the Gangawāḍi Province fell to the Cholas *(q.v.)* and and that they looked to Sala for re-establishing independent rule in Gangawāḍi. Accordingly, the slain tiger of the Hoysala banner is construed as representing the Cholas whose symbol also was the tiger. Vardhamāna Sudatta's suggestion to Sala to slay the tiger is thus viewed as his suggestion to vanquish the Cholas. During the 12th century the Hoysalas drove back the Cholas from Mysore and had Sosevūru or Śaśakapura for their capital. Dorasamudra or Halebīḍu became their capital later. Nṛpakāma laid the foundation for the Hoysala kingdom by first defeating some hill-tribes around Mūḍigere in Chickmagalur district.

The first important king of this dynasty was Vinayāditya who ascended the throne in 1040 A.D. The Gaṅgas *(q.v.)* were on the wane then, which made the Hoysalas' initiative for expansion a realisable objective. In order to achieve this, Vinayāditya tried not to antagonise the Chālukyas by accepting the suzerainty of Someśwara I and Vikramāditya VI. After defeating Cengālva and Kongālva in Coorg *(q.v.)*, he brought the Kongu, South Kanara, Talakāḍu and other areas into his territory besides several districts of Mysore which constituted the Gangawāḍi province earlier. Several Jain temples were coustructed during his reign which was followed by the reign of Ballāla I in 1101 A.D. His brother Viṣṇuvardhana succeeded him in 1106 and continued till 1152 A.D. Viṣṇuvardhana was easily the most remarkable of kings in the Hoysala dynasty and he was the first among them to stage a revolt against the Chālukyas. Expanding his territory in all directions he did suffer a few defeats at the hands of the Chālukyas, but nevertheless established a rule independently. He led several expeditions, especially against the Gangas, and overran Talakāḍu, the capital of the Gangas, and constructed the Kīrtinārāyaṇa temple there. Some inscriptions suggest that his territory extended upto Rameśwara in the south, the Cholas and the Cheras having been defeated by him. Later he confronted Vikramāditya VI, annexed Bellary and Dharwar areas and marched upto Bankāpura. The Kadambas *(q.v.)* and the Alupas *(q.v.)* were the next to be subjugated by him. His queen Śāntalādevi was a Jain by persuasion and was an adept in music and dance. The temples of Belūr, Melukoṭe, Gadag, and a few other places were constructed under his rule, while the Jain scholar Rājendra who authored a few treatises on mathematics belonged to this period.

Vijaya Narasimha (1152-1173), the next in this line of kings, saw the Sevuṇa-s *(q.v)* re-occupy parts of north Mysore and a few other territories were also lost by him to others. Sumanobāṇa, father of Janna, the Kannada poet, was in his court along with Harihara *(q.v.)*. Ballāla II who succeeded him had the title of "the emperor of the south" and the dynasty

came to be called the Ballāla dynasty after him. The Uccangi fort near Chitradurga was taken by him and also the Chola kings Vikrama and Kulotunga II were forced to retreat from Karnataka. The Chālukyas of Kalyāṇa had lost their capital to the Kalacūri king Bijjala by then and Ballāla II took it from him. The Sevuṇa king Bhillama was humbled next, with the result that Lakkuṇḍi near Bādāmi became the second capital of Ballāla II. But Singhana of the Sevuṇa-s won back the territory to the north of Tungabhadra from Ballāla II who died in 1220 A.D. His reign was the most extensive in Karnataka, and to be eclipsed only by the Vijayanagar empire much later. Janna *(q.v.)* was in his court along with Rudrabhaṭṭa, author of *Jagannāthavijaya*, and Neminātha, author of *Līlāvatīprabandham* and *Nemināthapurāṇa*.

Narasimha II succeeded Ballāla II at the age of 22 and turned his attention towards the Sevuṇa-s and took back the Dharwar region from them. The Chola kingdom was brought under his rule and Kaṇṇānūru near Śrīrangam was made another Hoysala capital in the far south, so much so that the kingdom was the most extensive by the time he died in 1235 A.D. Many Kannada and Sanskrit authors like Polava Daṇḍanātha, Kavi Nāgadeva, Municandra, Taruṇa Vācaspati and Ānandabodha belonged to his reign. The Harihareśwara temple in Harihara and the Mūla Sangeśwara temple in Belūr were constructed in his times, in addition to many others.

The successors of Narasimha II lost Śrīrangam and much of the territory which Narasimha II had annexed. Simultaneously, the Sevuṇa king took Chitradurga also. Ballāla III was the last grest king in the Hoysala line. He continued the struggle against the Sevuṇa-s and won back some territories. In 1310, however, there was a turn in events when 'Ala-ud-din's hordes marched to the south and, notwithstanding the resistance offered by the Hoysalas in alliance with a few others, Ballāla III had to concede defeat and he died in a battle in Trichinopoly (Tiruchi). With him waned the Hoysala kingdom after having registered its prowess for about three centuries.

Hyderabad The capital of Andhra Pradesh, Hyderabad was formerly the capital of the Nizam's state of Hyderabad. It was founded in 1589 by Mohammed Kuli, the fifth nawab of the Kutbshahi dynasty. Among the attractions of the city is "Charminar" with its four towers rising to a height of 49 metres each. The Salarjang Museum here contains invaluable things collected over three generations. It is easily the largest museum of its kind in the whole of Asia. The Jumma Masjid is another outstanding architectural beauty in Hyderabad. The famous Golconda fort *(q.v.)* of the Bahmani kingdom period is in the vicinity of this city.

Iggappa Heggade Vivaha Prahasana Acknowledged as the first play in modern Kannada, it is authored by Venkataramana Sastri Suri of Karki in the north Kanara district of Karnataka. Divided into many brief scenes, this short play has another title, namely, "the result of the sale of a bride".

A sixty year old man, Iggappa Heggade, who has already lost two wives, "buys" a young bride and marries her. The marriage is bound to end disastrously; but meanwhile, the bride's father, who gave his daughter to the old wreck for sake of money, also perishes along with his progeny. The girl herself is forced to take refuge in abortion and thus be branded a criminal. Considering that the crime lies with society, the judge gives her only a light sentence.

The significance of the play lies in the fact that it attempted something quite new at a time when Kannada literature was taking a new turn during the transitional period at the turn of this century. One of the earliest among books in Kannada to be printed (the author himself had a printing press in Bombay), it is the first independent play in Kannada with a social theme touching on the question of broad social maladies and also written entirely in colloquial style.

Ikkeri As the capital of the rulers of the Keladi principality, Ikkeri flourised in prosperity during the 16th and 17th centuries. It is now a small village in the Shimoga district of

Karnataka, although it had been the capital city between 1560 and 1639 for the Keladi principality. It was under the tutelage of the Vijayanagar kingdom during the reign of Vīrabhadra-nāyaka in 1639 when it severed this relationship and became independent. The capital was then shifted from Ikkeri to Bidanur, but Ikkeri, with its Pagoda, currency and the three-ring fortress continued to be the main city of the Keladi principality. The other constructions there having perished, there is only the Aghoreśwara temple in Ikkeri at present to remind one of its past.

Indragiri A hill in Śravaṇabelagola in the Channarāyapatna taluk of Hassan district of Karnataka, *I* is the hill on which is positioned the image of Gommaṭeswara *(q.v.)*. The hill opposite to this is the Candragiri on which many Jain temples (called *basadi*-s) have been constructed.

The Indragiri rises to a height of about 400 feet and is 3250 feet above the sea level. Apart from the historic statue of Gommaṭeśwara which stands on the hill facing to the north, there are also a few Jain *basadi*-s here dedicated to *tīrthaṅkara*-s like Cennaṇṇa, Baḍegallu and Trikūṭa.

Indrani Rehman Daughter of Raginidevi *(q.v) IR* is among the top exponents today of a variety of classical modes of Indian dance, namely *Bharatanāṭyam*, *Oḍissi*, *Kūcipuḍi* and *Mohiniyāṭṭam*. She has been recognised as a pioneer in the presentation of *Oḍissi* and *Kūcipuḍi* dance dramas in adapted versions. Graceful in style and nearly perfect in the technical aspects of various classical schools of dance, Indrani has earned quite a few titles and has been acclaimed as a refined interpreter of Indian dance. Having performed widely in India, Europe, U.S.S.R, South-East Asia, America, Canada, the Caribbean, Africa and Australia, Indrani is one of the best known Indian dancers internationally.

Irattaippulavar Two Tamil poets of the 15th century whose names always occur in a pair and who seem to have been

cousins are reputed to have worked conjointly by supplementing each other's work. They go by the name of Iraṭṭaippulavar and are authors of three works namely *Tiruvāmāttur Kalambakam, Tillaikalambakam* and *Ekāmbaranāthar Ulā*. It is their *Kalambakam* composition that has won them poetic fame.

Irayimman Tambi (1783-1856) A member of the royal court during the reign of Swāti Tirunāl (1829-46) *(q.v.)*, Irayimman Tambi was a famous composer of such *Aṭṭakatha*-s as *Kīcakavadham, Uttarāswayamvaram* and *Dakṣayāgam* for presentation through Kathakali dance. Though Tambi's works are not as profound in thought and emotional appeal as those of Uṇṇāyi Warrier *(q.v.)*, he is still the best in the expression of tender feelings in a pleasing musical diction. This is what has assured him of a permanent place in Malayalam literature.

Iyengar S.R. (b. 1898) Born in Srirangapattana of Karnataka, *SRI* had his informal training in painting between 1916 and 1918 under C. Bapunaidu, a scenic painter for theatres. Encouraged by the then Principal of the J. J. School of Art, Bombay, viz. Gladstone Solomon, Iyengar took to teaching and assisted a German scientist in painting the Himalayan flowers around Darjeeling. Working at the Mysore Palace for a few years, he was among those who painted the ceiling designs over a period of about a decade, during which period he also executed about 80 portraits of members of the royal family. His *dasara* procession panels at the marriage pavillion of the Mysore palace are indeed highly celebrated. Iyengar has won several prizes from the Karnataka State Fine Arts Academy continuously during the years 1966-1970. He was honoured by the Academy in 1971. A senior artist of Karnataka, Iyengar has long been a renowned personality in the State.

Iyer, V.V.S. One who authored many short stories in Tamil under the direct influence of such short story wirters as Gogol, Edgar Allan Poe, and O. Henry was V.V.S. Iyer. While participating in the freedom struggle, he also found time to devote

himself to literary creative work. Eleven short stories of Rabindranath Tagore including the "Kabulliwalla" were translated into Tamil by him alongside of writing stories independently. *Navantantirakkadaigal* (stories with a novel technique) and *Kataikkottu* are his anthologies. It was Iyer who gave an artistic shape to the short-story form in Tamil for the first time and among his significant stories is the "Kulattangarai arasamaram sonna Kadai" (the story narrated by the peepal tree on the lake-bund).

Jagannathadasa (1728-1809) A prominent contributor to Haridāsa (see *Dāsakūṭa*) literature in Kannada, Jagannāthadāsa is counted among the four stalwarts of this tradition along with Purandaradāsa *(q.v.)*, Vijayadāsa and Gopaladāsa. Born near Mānwi in Raichur district of Karnataka, he contributed extensively to the spiritual literature in Kannada. Named Srinivasacharya before he took to the spiritual path, he is alleged to have possessed the power of composing stanzas at will. He is also credited with miraculous powers in some traditional legends centring round him. *Śrīharikathāmṛtasāra* in a thousand six-lined stanzas is the principal work of this poet-saint. Numerous other compositions of his are also available. A highly Sanskritized Kannada and deep emotional outbursts characterise his works. Some of his compositions are part of the popular repertoire of the musicians of Karnataka.

Jagannatha Pandita The renowned author of one of the foremost texts in the field of Sanskrit rhetoric, namely the *Rasagaṅgādhara*, *JP* was born in a village called Mungaḍa near Amalapura in the Godavari region of Andhra Pradesh. Honoured with the title of "Paṇḍitarāja" in the court of Shahajahan in Delhi *J*, it seems, was quite close to Darashah, son of Shahajahan. It is obvious that he belonged to the former half of the 17th century. There are several legends about him, among which is one which mentions about his having married a

Muslim maiden Lavangi. This, however, is disputed by many historians.

Best known for his *Rasagaṅgādhara*, *J* is also the author of such works as *Citramīmāṃsā-khaṇḍana*, a work purporting to demolish the theory of Appayya Dikshita *(q.v.)* and *Gaṅgālahari*, a lyrical and descriptive poem. There are some ten other works of his which are available.

Jaggakavi, Kucimanci (1700-1760) Brother of Kūcimañci Timmakavi *(q.v.)*, he is a profuse author in the Telugu language. Among his works are *Prabandha*-s like *Jānaki pariṇaya* and *Subhadrā pariṇaya*, a *'būtu'-kāvya* entitled *Chandrarekhā vilāsa*, a poem which harshly castigates Nīlādrirāja, and a historical poem called *Somadevarājīya* which narrates the story of the Kākatīya dynasty headed by Pratāparudra. The historical poem mentioned here is very much in the style of *Siddheśwara caritra* authored by Kase Sarvappa *(q.v.)*. It is essentially as a satirical poet that Jaggakavi excels as evidenced by his *Candrarekhā-vilāsa*.

Jakanacari Believed to have been the sculptor of eminence whose art is to be found in many temples in south Karnaṭaka, not much is known of Jakaṇācāri to whom almost every splendid piece of art of the Hoysala period is ascribed. Kaidāla *(q.v.)* in Tumkur district is said to have been his place. It was Ballālarāya of the Hoysalas who got him to Haḷebīḍu for the construction of the temples there and he was later joined by his son Ḍankaṇācāri who also distinguished himself as a great sculptor. Legend has it that it was by a strange coincidence that the father and son realised the relationship that existed between themselves, when young Ḍankaṇācāri who had been in search of his wandering father found him and pointed out a flaw in one of the images sculptured by the latter. This flaw having been proved right, Jakaṇācāri is said to have cut one of his hands off. He is said to have sculptured the temple in Kaidāla with the remaining other hand only, while doing which the severed hand gradually reappeared quite miracu-

lously. Historically, however, there is abundant evidence to suggest that there were many sculptors involved in the construction of the temples in Belūr and Halebīḍu *(q.v.)*. Strangely enough, Jakaṇācāri's own name is nowhere to be found there or anywhere else among the temples of the Hoysala period. The sculpture of the Somanāthapura *(q.v.)* temple is also ascribed to him. But again, there is evidence to suggest that the Somanāthapura temple was constructed about 250 years after the Belūr temple. The myth about Jakaṇācāri makes one doubt whether any such person really existed in history or whether it was only an imaginary name to collectively signify the skill of the sculptors of the southern tradition which goes by the name of "*dakṣiṇācārya*". The latter possibility is more credited than the former by historians, although there is another tradition which identifies Jakaṇācāri and Ḍankaṇācāri with Dāsoja and his son Cāvaṇa of Balligāme.

Jambukeswara A prominent Śaiva centre near Tiruchi in Tamilnadu, it is best known for an ancient temple dedicated to Śiva under the name of Jambukeśwara. The temple originally constructed by Koccengaṇān was reconstructed in stone by the Cholas. The Vimāna of the *sanctum sanctorum* of this temple which is surrounded by five *prākāra*-s and the inscriptions of Parāntaka Chola (907-955 A.D.) found here speak for the antiquity of this temple. The temple was successively extended during subsequent periods by the Chola kings succeeding Parāntaka and also by kings of the Pandya, Hoysala, and Vijayanagar dynasties who ruled in this region.

The Hoysalas constructed some small temples within the area where the main temple stands, during the 13th century when they ruled in this region. The western tower of the temple belongs to a period prior to Kulottunga III, i.e., prior to 1178 A.D. Another part of the temple whose construction was started in 1216 A.D. under Māravarman Sundara Pāṇḍya was completed much later under Vīra Someśwara of the Hoysala dynasty. The temple, and especially its towers, stand as great specimens of the temple-architecture of the 13th century

under the Cholas and Pandyas. There are many inscriptions within the temple which help us in dating its different parts. The Rājarājeśwara temple which stands adjacent to the Jambukeśwara temple was constructed under Rājarāja Chola III. There is also the Paśupatīśwara temple of the 13th century. Many Mutts of the Śaiva order have been in existence at Jambukeśwara since the 13th century, the earliest among them having been established and supported with a land grant by Vīra Rāmanātha of the Hoysalas in 1258-59, as an inscription suggests.

Janakiram, P. V. (b. 1930) A remarkable artist from Tamilnadu, *PVJ* has participated in numerous major art exhibitions in India and abroad, including the four Triennale, India Art Exhibitions. Among the other noteworthy exhibitions that he has participated in are the Paris Biennale 1965 and the I.C.C.R. exhibitions at Amsterdam, Oslo, Vienna, etc., in 1966. Recipient of the national award of the Lalita Kala Academy in 1964 and 1966, *PVJ* has several encomia showered on him at different exhibitions.

Janakiraman, T. Evaluated as one of the best novelists in Tamil during contemporary times, *TJ* is known for his deep commitment to life. A great stylist as a writer, he uses language ably to convey very subtle feelings and emotions. The portrayal of women in his novels is always different from the usual depictions found among other novelists in the range of Tamil literature. He was formerly Director of the Education Programmes at the All India Radio, Delhi. The chief works of this award winner of the Sahitya Academy are *Ammā vanthal* and *Marappasu moga mul*, both novels.

Janasraya Chandas Written in Sanskrit by an unknown author, *JC* is a work that deals with the metres used in Telugu, including a few which are not to be found in Sanskrit prosody. Written in the name of Janāśraya, a title held by king Madhavavarman of the Vishnukundin dynasty which ruled in the 6th

century A.D., the work indicates that there must have been poetry in the Telugu language during or about the 6th century. This work which was discovered only during the 20th century clearly establishes the fact that even before Nannaya *(q.v.)* poetic compositions in Telugu prevailed. It is usually believed that Nannaya was the first man to write a Telugu grammar besides composing an epic in Telugu, namely the *Mahābhārata*. The *JC* seems to prove on the contrary that other poets in Telugu existed before Nannaya.

A Tamil work on prosody, *Yāppirangalam* by Vāñciyār Vaḍagu Candvum, belonging to about the 11th century, mentions a Telugu metre in which a certain Vanchayya composed his work. This Vāñciyār is oftem identified as Reciyār or Racana to whom is attributed the *JC*. It, however, remains an open question, yet to be resolved decisively by scholars.

Jangama Though this word indicates a moving thing as opposed to the unmoving (sthāvara), it has a technical connotation in Vīraśaiva tradition, according to which Śiva himself is the 'Jaṅgama' who takes birth on earth and wanders to bring enlightenment and emancipation to the devotees. Historically it would appear that the Jaṅgama Mutts have been in existence in India right from the beginnings of the Christian era. The *Mallikārjuna Paṇḍitārādhya carite* offers evidence to the fact of the existence of such a Mutt of the Śaiva tradition at Śrīśaila around the 1st century A.D. Nannacoḍakavi in his Telugu poem *Kumāra sambhava* (*c.* 940 A.D.) speaks of the influence of the Jaṅgama of Śrīśaila, nemely Mallikārjuna Śivayogi. Ānandagiri (*c.* 800 A.D.) in his *Śaṅkara Vijaya* has also mentioned the "Jaṅgama"-s, while describing their appearance and attitudes.

In the Vīraśaiva lore, Jaṅgama is one of the three phenomena to be contemplated upon, 'guru', 'liṅga' and 'Jaṅgama' being the three elements of Śiva. In another sense, 'Jaṅgama' is the name given to the five ārādhya traditions of Vīraśaivism. These are among those eligible for heading the Vīraśaiva institutions (or Mutts). It is possible for the Jaṅgamas to be married

or otherwise. Irrespective of their marital status, however, they are considered to be equally venerable. The devout worshippers of Śiva are further enjoined upon not to discriminate among the Jaṅgamas on the basis of caste and social status.

In Vīraśaiva literature, the word 'Jaṅgama' is viewed in three froms as the aṣṭāvaraṇāntargata Jaṅgama, vaṃśānugata Jaṅgama, and the atithirūpi Jaṅgama. In Śaivāgama-s and Vīraśaiva purāṇa-s guests are reckoned as Jaṅgamas. The *Vṛṣabhendra Vijaya* recognises Sri Renukacarya as the chief preceptor of the Jaṅgamas. Basavaṇṇa *(q.v.)* is often referred to as "Jaṅgama Prāṇi".

Janna Among the principal poets in ancient Kannada literature, *J* occupies no mean position. Janna is the diminutive form of his name Janārdana. Among his other names were Janniga, Jannayya, Jānaki, and Jannamarasa. He is usually assigned to the latter half of the 12th and the former half of the 13th centuries. Janna's father, Śaṅkara, was connected with the royal court of the Hoysala monarch Narasimha, while his sister's husband was Mallikārjuna, author of the *Sūktisudhārṇava.* Incidentally, Mallikārjuna's son, Keśirāja, was the author of *Śabdamaṇidarpaṇa (q.v.).* All this indicates that Janna's family was a family of great scholars and literary figures.

Awarded the title of "Kavi chakravarti" by the Hoysala king Ballāla, Janna was both the court-poet of Ballāla and minister and commander of the army. In his latter capacity he had the title of "Nālprabhu". He has also authored a few inscriptions which have been found in Channarayapattana and Tarikere of Karnataka. The four extant inscriptions authored by him are in the *campū* style.

The precious contribution of Janna to Kannada literature is in the form of his two works *Yaśodhara carita* and *Anantanātha Purāṇa.* The former is a none too lengthy poem, consisting of 310 verses in four parts. The plot of this work is not an original conception of Janna's own. It is the famous legend popular in Jain tradition according to which a person betrayed in love by his wife is about to renounce the world when his

mother holds him back through persuasion. She entreats him to offer a sacrifice in the form of a hen made of flour. While the hen was about to be sacrificed it obtained life and hence it amounted to killing a living being. As a consequence of this "sin", the person undergoes torment in a cycle of numerous births and deaths and is ultimately redeemed of the sin. Though essentially a religious plot, it does not leave the poem dry. The literary qualities outshine the religious tenets in the poem.

His other work, namely the *Anantanātha purāṇa* narrates the story of the 14th Jina in the Jaina tradition in 14 chapters. It is an elaborate and profound composition in *campū* style based mainly on Guṇabhadrācārya's *Uttama Purāṇa* and partly on the *Triṣaṣṭi-śatāka purāṇa* of Cāvuṇḍarāya *(q.v.)*. Janna strictly conforms to the traditional norms of poetic composition as they were in vogue during his times in the *Anantanātha purāṇa*.

Jashua (1895-1971) A famous Telugu poet from Vinukonda of Guntur district. His poem entitled "Kristucharitramu" depicting the life of Jesus Christ has won the central Sahitya Academy award. Another of his works is *Firdausi* which tells the story of the Persian poet of the same name. His *Gabbilamu* is a modern poem having its prototype in Kālidāsa's *Meghadūta*. Besides, he has authored a few plays and is reputed for his poems on Vivekananda, Gandhiji and Netaji. He is pre-eminently a Dalit poet who portrays the poignance of the status of Harijans in society.

Jati A technical term in Karnataka music, *J* represents the melodic schemata of early classical music and may be viewed as the precursor of the tunes *(rāga; q.v.)*. A *jati* is defined by some ten rules of musical grammar; accordingly, it has to have accepted stages or pauses called *nyāsa* and should have a dominant note *(amśa)* whose phrases could commence only on a specified note *(graha)*. The *jati* is also governed in its formation by multiplicity and paucity *(bahutva* and *alpatva)*, the upper and lower ranges (*tāra* and *mandra)*, and the number of

notes. The scale to which a *jati* could be ascribed to is called the *mūrchanā (q.v.)*. This system seems to have been in practice already by about 600 B.C. A *jati*, then, was a melodic idea with potentialities for improvisation. The mood of a *J* depended on the predominance of a note. It was thus a concept which in actual practice admitted of elaboration. The signal characteristics of a *jati* are all found in the *rāga* of later times.

Jatti Tayamma Close to the inner circles of royalty during the reign of Krishnaraja Wodeyar III in Mysore was Jaṭṭi Dāsappa whose daughter was the sharp girl Jaṭṭi Tāyamma. Born in 1862, she began her music lessons at the age of six and later took dancing lessons under Subbarayappa. She gave her first dance performance at the Mysore royal court at the age of 15 and was appointed as an artist at the court. Keen on the revival of the dancing art as she was, she left the court and took to a serious study of Sanskrit with a view to analysing the original texts on Indian dance. During this period she also took to rendering passages from *Gīta Govinda, Amaru Śataka,* and *Kṛṣṇa Karṇāmṛta* in dance. She specialised in *naṭuvānga* also, a form usually considered to be the special preserve of the male dancer. Several were the Indians and foreigners who were tutored by her to be able exponents of the art form of dance.

A remarkable day in her life was in 1945 when she gave a glorious dancing performance at a function held in the Maharaja's College, Mysore, at the age of 83. S. Radhakrishnan, who was present at the function, conferred on her the title of *Nāṭyasarasvatī* on behalf of the connoisseurs present. A preserver of the *Bharatanāṭya* tradition in Mysore in great style, Jaṭṭi Tāyamma developed a few presentation devices of her own.

Javali In the sphere of Karnataka music, songs of an erotic nature are referred to as *Jāvali*-s. Clothed in a bright, attractive and catchy music, the *J* is a popular form of classical music. Usually composed in colloquial language, sometimes even bordering on the obscene, the *J* has characters belonging to a rather low status in society. They may be described as

as pieces with a touch of light classical music. In the concert programmes, the *J* figures towards the end and they are used in dance concerts too. The lilting nature of the tunes adds to its appealing quality.

Taking its birth during the 19th century, the *J* is usually traced to a kind of lewd poetry in Kannada called *Jāvaḍi*. One of the chief characteristics of *J* is the fluency of musical flow in it. The compositions are usually love lyrics rendered in a lighter form than the more classical varieties of music. Among the prominent composers of the *Jāvali*-s are Dharmapuri Subba Rao, Paṭnam Subramanya Iyer *(q.v.)* and Ramanad Srinivasa Iyengar *(q.v.)*

Javare Gowda, D. (b. 1918) *JG*, who is also known simply as "Dejagau", started as a college teacher and after heading the publications division of the University of Mysore for some time, he became Director of the Institute of Kannada Studies in the University in 1966 and the Vice-Chancellor of the University in 1969.

Among his works in Kannada are the biographies and critical studies of Albert Einstein, T.N. Sreekantiah, Kuvempu, Kempe Gowda and Motilal Nehru. He has also translated Leo Tolstoy's *Resurrection* and Jane Austen's *Pride and Prejudice* into Kannada. He has critically edited *Kabbigara kāva* of Āṇḍayya *(q.v.)*, *Jaimini bhārata samgraha, Śrī rāmāyaṇa darśanam upanyāsa māle* and a few other works. *Horāṭada baduku*(a life of struggle) is his autobiographical work.

Javvaduppulavar A Tamil poet of the Muslim community belonging to the early parts of the 18th century, *J* was in the royal court of Ramnad. The three well-known works of his are *Nāgaikkalambakam, Mohideen Āṇḍavarpillaittamil* and *Madīnattu Andādi.*

Jayakanthan, T. Starting his literary career as a progressive

writer and as a close associate of P. Jeevanandam and Baladandaya of the fame of *Oli piranthathu* and *Yarukkaga Azhuthan*, *TJ* has long been the voice of individualistic protest during the second phase of his literary career. Considered to be the best short-story writer in Tamil in the tradition of Pudumai Pittan *(q v.)*, *TJ* has authored numerous short stories and novels like *Sila nerangalil Sila manithangal* (novel), and *Annaippol oruvan* (short novel), *Kokila enna seithuvittāl* (novel). This author has proclaimed his inexorable faith in religion in a recent novel of his, namely, *Jaya jaya Shankara.* Generally, the name of *TJ* is associated with a powerful portrayal of the life of poverty of the down-trodden community and of the slum dwellers in the range of the Tamil novel.

Jayamgondar Author of *Kalingattuparani* he belonged to the 11th century A.D. and was the court poet under Kulottunga Chola. In his work he has described the war that Kulottunga successfully fought against the Kalingas. The word "paraṇi" in Tamil connotes the celebration of one's victory over a thousand elephants in battle. Jayamgoṇḍār inaugurated what has come to be styled as "Paraṇi literature" in Tamil through his work which is in thirteen parts and which is of great relevance as a source book for the history of the Chola reign. See, *Kalingattuparaṇi*).

Jayapa A commander in the army of king Ganapathi of the Kākatīya dynasty, *J* was a fine exponent of the art of dancing and is the author of *Nṛttaratnāvali*, a treatise on Indian dance. It is considered to be the first treatise of this kind in the Sanskrit language by an Andhra author. Originally called Jāyana, he had other names like Jāyacamūpati and Gajasahiṇi Jāyapa. Belonging to the 13th century, the *Nṛttaratnāvali* gives an exposition of both the *Mārga* and *Deśi* styles of dance consisting of eight chapters. The text discusses the technical and the practical aspects of the two styles of dance. The text also throws light on the varieties of the dance peculiar to Andhra during the author's times, the last three chapters being devoted

to the traditional forms of *Deśi* dance like *Perani*, *Prenkhaṇam*, *Rasakam*, *Carcari*, *Kandukam*, *Bhāṇḍikam*, *Kolāṭam* etc. It is obvious from the text that the author was fully conversant with Abhinavagupta's commentary on Bharata's *Nāṭyaśāstra*.

Jāyapa also wrote a complementary work under the title of *Sangīta ratnāvali* which, however, is not available today. This text seems to have discussed the characteristics of music appropriate to the different forms of dance detailed in the earlier text.

Jeevaratnam Foremost among the pupils of Meenakshi Sundaram Pillai *(q.v.)*, *J* was the finest exponent of the pandanallur tradition of *Bharatanāṭyam*. A genius as a danceuse *J* inculcated the technique of *Bharatanāṭyam* in the exact tradition stipulated by her master. Easy movements which Pillai was so exacting about came to her naturally. The tragedy of her life was that she passed away when she was still in her teens and when she was displaying her best talents as an adept in *Bharatanāṭyam*.

Jinarajadasa, C. Born in 1875 in a Buddhist family, *CJ* took to a spiritual path after a brilliant academic career at Cambridge. A man described as calm, precise and methodical by men who knew him intimately, he was a tireless worker in the cause of theosophy. Writer of some delightful English prose, he is the author of such books as *First Principles of Theosophy*, *Occult Chemistry*, *Art and the Emotions* and *Theosophy and Modern Thought*. As the chief of the Theosophical Society in Madras, he travelled widely in many countries and was for some time recognised as a National Lecturer in America. Well-versed in Sanskrit, Latin, English, Italian, etc, he was the most devoted pupil and friend of Annie Bessant. Although Ceylonese by birth, he made Madras his home as a leading light of the Theosophical Society.

Jinasena A Sanskrit poet of the 9th century, *J* is the author of *Ādipurāṇa* and *Pārśvābhyudaya*. An adept in giving an exposi-

tion of the tenets of Jainism, he was a profound scholar in Sanskrit belonging to the period in which the Rāṣṭrakūṭa kings Jagattunga and Nṛpatunga ruled (815-877). Vīrasena and Jayasena were his teachers and he began his literary career with the *Pārśvābhyudaya* some time before 783 A.D. This is a rather intriguing work in that each stanza in the poem draws one or two lines verbatim from the stanzas of Kālidās's *Meghadūta* and the poet completes the rest of the stanza in his words. So much so, Kālidāsa's work becomes a work for *samasyāpūraṇa* (proposing part of a stanza to another for completing it). His other work is the *Mahāpurāṇa,* also called the *Triṣaṣṭilakṣaṇa mahāpurāṇasaṃgraha,* dealing with the lives of the 63 *Śalākāpuruṣa*-s of Jainism. The *Mahāpuraṇa* is in two parts consisting of the first 47 chapters (called *parva*-s) styled as the *Ādipurāṇa,* and the next 29 chapters styled as the *Uttarapurāṇa.* The *Ādipurāṇa* was authored by Jinasena, while the latter was authored by Guṇabhadra *(q.v.).* The *Ādipurāṇa* has served as the source-book for many later literary works in Apabhramśa, Kannada, and Tamil.

Jinji A place of historical interest in the south Arcot district of Tamilnadu. Two elegant temples, a mansion, gymnasium and storehouses are encircled by a strong fortress in Jinji. Dating back to the days of the Vijayanagar empire, the Jinji fortress was taken over in an attack by Banda ulla Khan of Bijapur in 1638 with the help of the Golconda army. Shivaji conquered it in 1677 and it remained with the Marathas for the next twenty two years. Shivaji's son Rajaram was here for some time after Raigarh, the capital of the Marathas, fell to the Moghuls. It was besieged in 1690 by the forces of Aurangazeb and ultimately taken over in 1698. Bussey conquered it for the French in 1750 and the British captain Smith won it for the English in 1761 after a five week siege.

Jivaka Cintamani Tiruttakka Devar, a Jain saint of the 9th century A.D., introduced a few innovations in the sphere of Tamil literature through his work *Jīvaka Cintāmaṇi,* which has

king Jīvaka's life history for its plot. The author employed a new form of verse, namely the vṛtta, for his composition which runs into more than three thousand stanzas. The hero of the poem, Jīvaka, wedded eight women and composed a *lambaka* on each one of them, for which reason the work has another name also as *Maṇanūl* or *Muktinūl.* The work closely follows the plot of such Sanskrit works as the *Kṣatra cūḍāmaṇi,* *Gadya Cintāmaṇi* and *Śrīpurāṇam,* and yet reads more as an independent work than as a translation into Tamil. A work with considerable literary merit, it has attracted the attention of several commentaries of later epochs including that of the most renowned among them, namely Naccinārkkiniyar. He was a Śaiva, but still he found it fit to write a commentary on this Jaina work, which is another evidence for the literary merit of *Jīvaka Cintāmaṇi.*

Jivarathnamma An eminent *Bharatanāṭyam* dancer in the Bobbili tradition of Andhra Pradesh, *J* belonged to a family which made significant creative contributions to the art of *Bharatanāṭyam.* Also an adept in Karnataka music and in the playing of the Veena, she specialised in dance and dance-drama, the literature for which was drawn from classical Karnataka music, as also from Sanskrit verses, and compositions in Oriya, Urdu and Hindi. She is reputed to have retained her agility as dancer even at the age of sixty. Towards the end of her life, she taught dancing for eight years at the Hyderabad Nritya Niketan and passed away in 1968.

Jnanakoothan A noted young poet in Tamil during contemporary times is S. Ranganathan, better known in the world of letters as *J.* A poet who has been reckoned with since the 60's, he wrote on radical themes to begin with and has been writing on the theme of alienation latterly. *Anru veru kizhamai* and *Sūryanin marupakkam* (the other side of the sun) are among his anthologies of poems. He is also editor of two literary magazines, namely, "Zha", devoted exclusively to Tamil poetry, and "Gavanam" (Attention) devoted to Tamil poetry and criticism.

Jnanavetti A Tamil work whose author is unknwon, *J* belongs to the 18th century and is a fine specimen of works authored by those belonging to the *Siddha* tradition. Literally 'Vetti' means one who is in charge of the cremation grounds. Traditionally Śiva is regarded as the receptacle of the finest elements of wisdom, or *Jñāna*. *Jñānavetti* is a work dealing with topics like *Yoga*, folk-medicine, alchemy, etc. Characteristically enough the work denounces earlier epic writers like Kambar and pours ridicule on orthodox works like the *Tiruvāchagam (q.v.)*.

Jogarao, Yasvi Author of the history of *Yakṣagāna* literature in Telugu and closely associated with the Telugu theatre, *YJ* taught at the Andhra University from 1949 to 1966. As an author of plays for the Kala Parishat, whose secretary he was and as a dramatic critic, he earned great reputation. An authentic exponent of the history of *Yakṣagāna*, Jogarao worked in the Soviet Union for some time as Telugu lecturer.

Jogi At first sight one may get the impression that "jogi" has something to do with some religious person or a recluse. Far from being that, a "jogi" is a householder getting ordained as such in a Mutt of the Shaiva order.

There are many categories among the Jogi-s, called the "Haṇḍe jogi", "Bāla jogi" and "Eṇṇe jogi". The "Haṇḍe jogi-s" are professional singers with their religious centre at Chunchanagiri and they are worshippers of Bhairava. Their songs are centred round the episodes of the *Mahābhārata*. The songs of the "Bāla jogi-s" concern the life of *Bālanāgamma*, whence their name as "Bāla Jogi-s", while the "Eṇṇe jogi-s" are soothsayers, by and large.

The "Haṇḍe jogi-s" are also called "Kinnara Jogi-s" and folk literature contains numerous descriptions of this category. The "Kinnari" is a musical stringed instrument to the accompaniment of which they sing. Their apparel is also quite attractive and manifold. Among the "Jogi-s" of this category are also to be found many belonging to the Harijan community.

Jogiti tradition A folk religious tradition in Karnataka in the context of the folk goddess Ellamma goes by the name of Jogiti tradition, which among other things includes the professional singing groups of the *Jondaliga*-s and *jogi*-s.

The Ellamma hill is situated in the Saundatti Taluk of Belgaum district in Karnataka. Goddess Ellamma has her abode here and every full moon day a festival is celebrated here. It is an occasion for the still prevalent tradition dating back to a few centuries being observed, according to which men are dressed in women's garments and women in long yellow gowns at the time of dedicating themselves to the service of Ellamma. Such dedicated worshippers are called *jogiti*-s. There is an elaborate folk literature with the *jogiti* tradition for its theme. Accordingly, the *jogiti* tradition is associated with the myth that Pratāparudra who offended Ellamma by inviting her for co-habitation enraged her so much that she decided to punish him; with the result that Pratāparudra underwent a series of tormenting experiences. He had to assume a female form and wander a lot in order to appease Ellamma. The current *jogiti*-s belonging to both the sexes are supposed to be the sisters of Ellamma, in which capacity they act as the intermediaries between Ellamma and her devotees. The importance of the *jogiti*-s is such that who ever ill treats them is said to suffer the same fate as Pratāparudra did.

There are some curious practices associated with the *jogiti*-s. For instance, a *jogiti* can continue to behave as if she were not married to any one individual even after a formal marriage. The ritual marriage for the *jogiti* is very different from that of the traditional marriage. Likewise, the funeral rites for the *jogiti*-s are also different from the normal ones for others.

Jokumaraswami A name which occurs frequently in the Kannaada folk literature is that of Jokumāraśwāmi, it being especially popular in the folk literature produced in north Karnataka. In the first half of the month of *bhādrapada* in the lunar calendar (coinciding with August-September), the girls of the *gangamata* (a particular clan) go from house to house with an

image placed in a basket along with neem leaves and beg for grains like *rāgi* and maize, chillies and tamarind, for a whole week, at the end of which is celebrated a festival devoted to Jokumāraśwāmi. The image that they take has peculiar features, like a very wide face, eyes matching that wide face, a head-gear, bushy moustaches, a wide-opened mouth, and white and red marks on the face. The outstanding feature of the image is what declares Jokumāraśwāmi's innate character, an over-pronounced genital organ.

There are several myths centring round Jokumāraśwāmi. What one gathers from them is that he is the god of vegetation given to a brevity of life and evil nature. It is the contention of Dr. M. Chidananda Murthy *(q.v.)* that this festival of *J* corresponds to the festival of Gaṇapathi insofar as *Joka*, tender-age *Gowri*, and *Jokumāra* have been deities for the populace in the same way as Śiva, Pārvatī and Gaṇapati have been. But Shivarama Karantha *(q.v.)* holds the opinion that Jokumāraśwāmi symbolises the art of cultivation in the folk tradition of Karnataka. One factor, however, is clear from all the myths and songs available in the context of this deity, and that is that Jokumāraśwāmi is connected with the festival of sowing the seeds for cultivation.

Joshi, S. B. (b. 1896) A researcher with a difference among scholars in the world of Kannada literature and culture is Sankara Baladikshita Joshi, better known as Śam.bā. Joshi. The fields of his research include history, linguistics, culture and the like. The diverse and deep studies of his are often couched in a language not easily understood by even scholars, let alone laymen, with the result that he remains a profound, but enigmatic, researcher in the Kannada world. Well versed in the discipline of anthropology, sociology and linguistics, he has made attempts to apply his understanding for the study of the evolution of language and culture.

A literary critic of repute, he is also author of a book on Sri Aurobindo and has translated a few Upaniṣads into Kannada. His main contribution, however, is in the form of research arti-

cles and treatises. He has delved deeply into the cultural transformations as indicated by the names of places in Karnataka besides authoring a few works on the history of Kannada language and its evolutions. *Kaṇmareyāda Kannada, Kannaḍada Nele, Śivarahasya* and *Karnāṭaka Saṃskṛtiya Pūrvapīṭhike* are among his works. He has also written a book on the origin of the Marathi language. His *Nāgapratimā Vicāra* (1971) is a work which deals with Vedic culture and its transformation through the ages, the streams and symbols therein, the linguistic sources for such an analysis, etc.

Junjappa Celebrated as a mythical hero in the nomadic tribe of the *golla*-s, the cowherds, *J* is hailed as the formulator of the culture of his tribe. As the deity presiding over the world of scorpions and snakes, *J* is worshipped by the *golla*-s who describe themselves as having the *Hāgalawāḍi* origin. (Hāgala wāḍi is in the Tumkur district of Karnataka).

There are two categories among the tribesmen called the *golla*-s, the "forest *golla*-s", and "the country *golla*-s". They claim to be descendants of the *yādava*-s and consider themselves as belonging to the Krishna-tradition. The legends about Junjappa smack of legends current in the context of Krishna, the cowherd with the flute, vanquishing his opponents and the seizers of cattle. Like Krishna, Junjappa has to face the threat coming from his maternal uncles who try to kill him through poisoning. But Junjappa reappears seven days after his death by poisoning and destroys the colony of hutments belonging to his uncles.

In the folk-literature of Kannada there are many songs concerning *J* and his ancestors. These songs give a fair picture of the life and culture of the tribe called the cowherds' tribe *(golla*-s*)*. Persons belonging to this tribe wander in the countryside with a bamboo-pole decorated with colourful clothes, peacock-feathers, and the serpent hood and collect the "fee" from people who propitiate Junjappa.

Another popular musical instrument of the Junjappa-tradition is called the *gaṇe* which is a particular variation of the flute. It is to the accompaniment of this instrument that the Junjappa folk-songs are sung. These songs not only depict *J* as the eternal protector of cattle but also make mention of the efficacy of certain magical acts peculiar to this tribe and the way in which *J* overpowers the counter-magical acts of others.

Kacchiyappa Munivar A Tamil author of the late 18th century, *KM* was the disciple of Śivajñāna Svāmigal *(q.v.)*, whose incomplete work namely the *Kāñcīpurāṇam* was completed by Kachchiyappa. Another work of his is *Tiruttaṇigaippurāṇam* which is a scholastic work, quite abstruse in style. His *Vināyakapurāṇam* is less complex in its language and also more popular.

Kacchiyappa Shivachariar Belonging to the latter part of the 11th and early part of the 12th century, Sivachariar was priest in Kanchipuram and was well versed in both Sanskrit and Tamil. A devotee of lord Murugan, he wrote the first six sections of the *Kandapurāṇam* in Tamil, the seventh and last sections having been authored by his disciple, Koneriappa Mudaliar. The *Kandapurāṇam* is an extensive work in 10,000 verses. The speciality of this work is that it combines within itself the qualities of the *Rāmāyaṇa* and *Periya purāṇa (q.v.)*, that is, epic grace in style and Shaivaite devotion in content. It has always been regarded as one of the major epics in Tamil literature.

Kadambas of Banavasi Kadambas ruled supreme in Karnataka after the Sātavāhanas and made their impact felt in the far north, too. The Malavalli (Mandya district) inscription suggests that the Banavāsi territory fell to the Kadambas, having until then been under the Cuṭu dynasty *(q.v.)* a branch of the Sātavahanas. This must have occurred during the first half of the 3rd century A.D. The territory of the Kadambas included western Mysore, north and south Karnataka. Vaijayantipura on the banks of the river Varadā in Shimoga district was their

first capital. This ancient city had received Buddhist monks in the 3rd century B.C. during the reign of Ashoka as evidenced by some Buddhist texts. Ptolemy of the 2nd century B.C. was aware of this city. The city was named Banavāsi, also called Banavāse, in later times.

Trilocana Kadamba and Triṇetra Kadamba were among the early kings of this dynasty, followed by Madhukeśwara, Mallinātha and Candravarma I and II. The most famous of the Kadambas, Mayura-varma, also called Mayura Sarma sometimes, was the son of Candravarma II, who is often regarded as the originator of the Coorg people on the evidence of the *Kaverī purāṇa*.

The Kadamba power continued after Mayuravarma under Kangavarma (330-370 A.D.), Bhagīrathavarma (370-400 A.D.), Raghupativarma (400-425 A.D.) and others. There is a legend which states that the Gupta king Chandragupta II had sent a certain Kalidasa—not the one celebrity known by that name, but the author of *Kunteśwara dautya*, now not extant, but which is referred to in Kṣemendra's *Aucityavicāracarcā*—to the Court of the Kuntaleśwara king Raghupathivarma, who in some other sources is lauded as a "śrutipatha nipuṇa" and a "vividha kalā kuśala". He was followed by Kākutsthavarma (425-450 A.D.), Śāntivarma (450-475 A.D.), and Mṛgeśavarma (475-490 A.D.). The latter had the title of "vijayaśiva" and is said to have defeated the Ganga king Viṣṇugopa in Kolar (*c*. 480 A.D.), and Skandavarma III of Kanchi. Subsequently however, he appears to have become a subordinate of the Pallavas besides being vanquished by the Gangas. Ravivarma (497-537 A.D.) and Harivarma (537-547 A.D.) complete the dynasty, the latter having lost Bādāmi to the Chālukya king Pulakeśin I in 545 A.D.

The Kadambas were, perhaps, the earliest to issue gold coins, which were lotus-shaped, for which reason these coins are called *padmaṭanka*-s. The Chālukyas continued this practice in later times.

Kadiresan Chettiar (1881-1953) Educated only through the in-

formal ways under Solavandan Arasan Shanmuganar, *KC* became a famous translator of several Sanskrit works into Tamil besides being an original writer in Tamil. Among his translations are those of *Mṛcchakaṭika (Maṇṇial Siru Ter)*, *Śukranīti*, *Arthaśāstra* and *Mālatī Mādhavam.* Among his Tamil writings are poems like *Vīravināyagar mālai*, *Sundarvināyagar paḍiham*, and a prose work called *Sulocana.* He is also a well-known commentator on the *Tiruvācakam.*

Kaidala A place in Tumkur district of Karnataka. It is said that it was the main city of a small kingdom in the past and was known by the name of Krīḍāpura. It has the historical significance of being the birth place of the famous architect Jakaṇācāri *(q.v.)*. According to a legend Ḍakaṇācāri cut off his right hand when he excelled his father in sculpturing and regained it when he built the Cannigarāya temple at Kaidāla. It is believed that the place got the name 'Kaidāla' after the above incident.

An inscription has been discovered in the Gangādhareśwara temple in the vicinity of Channakeśava temple in the Dravidian architectural style. The beautiful tower above this temple was constructed during the Vijayanagar period. The Gangādhareśwara temple to the east of Cannakeśava temple is also in the Dravidian style.

Kaikottikali A dance performed by young women in Kerala, *K* consists in a circular formation, singing in chorus and marking the steps with the measurement indicated by the clapping of hands. The songs for the dance are invariably connected with the mythological legend of Shiva's vanquishing of Cupid. Dressed in white, the dancers sing and dance to a slow, measured and graceful rhythm.

Kailasm, T. P. (1884-1946) His innovative social plays in Kannada, is abundantly mixed with English words and phrases with very colloquial Kannada. Tyagaraja Paramashiva Kailasam was easily the most popular and significant playwright in Kannada

during the first four decades of the twentieth century. He was also a noted actor and director of plays. Obtaining a scholarship of the Mysore Government, he proceeded to London in 1908 to join the Royal College of Science (now the Imperial College) and later became a fellow of the Royal Geological Society.

Based on the Indian epics, Kailasam has written a few plays like *The Purpose*, *The Fulfilment* and *Karṇa* in English. While in London he acquainted himself with the English theatre meticulously and developed a special attraction for Ibsen, Shaw, Moliere, Galsworthy and the like and made personal friends with Ellen Terry, Henry Irving, and a few others. Returning to India in 1915 he took up a job with the Geological Department of the Government of Mysore and worked at the Kolar Gold fields and other places before resigning his post in 1920.

Among his plays are *Ṭollu gaṭṭi* (about the appropriate education for children), a play witnessed with admiration by Rabindranath Tagore in Bangalore, *Home-Rule*, *Ammāvra gaṇḍa* (about the role of women in the family), *Sattavana Santāpa*, *Baṇḍvālavillada baḍāyi*, *Nambrāhmaṇke*, and other invigorating plays of social criticism and the conflict between tradition and modernity. *Namkampni*, *Polikiṭṭi*, *Vaidyana Vyādhi* and scores of other plays of his have continued to be highly popular on the Kannada stage. *Little Lays and Plays* is his anthology of poems. His plays have been translated into several languages including Marathi, Bengali, Telugu and Hindi.

Kainikkara Kumara Pillai Like Kainikkara Padmanabha Pillai *(q.v)*, Kumara Pillai also transcends comedy in drama in the sphere of Malayalam literature. Endowed with serious plots, his plays do become profound occasionally. Among his more important plays are *Harishchandran* and *Moha-Mukti*. Steeped in ideals and deep sensibilities, his plays evoke touching responses in the audience and readers. *Mohavum Muktiyum* attempts to create a replica of the plays of Tagore. *Maṇimangalam* and *Veṣaṅgal* are among his other plays.

Kainikkara Padmanabha Pillai A dramatist in Malayalam, Padmanabha Pillai views drama not merely as comedy. Many of his plays are based on historical events, among which may be mentioned *Velu Tembi Dalava*, *Agnipañjaram*, and *Vidhimaṇṭapam*. *Kālvariyile Kalpapādapam* is a play of his based on the episodes of the last days of Jesus Christ, a play which enhanced the prestige of the theatre. His *Velu Tambi Dalava* is a historical play centring round the heroic exploits of Velu Tambi, chief of a principality, who took to arms against British rule. *Yavanika*, *Agnipañjara* and *Vidhimaṇṭapa* are plays which have contemporary social themes for their subject-matter.

Kakatiya Architecture As subordinates of the Chālukyas of Kalyāṇa to begin with, the Kākatīyas followed the style of architecture that was peculiar to the northern Chālukyan constructions. The influence of the Hoysala architecture is also evident in their earlier constructions. Essentially, however, these are different from the typical northern and southern styles of construction. The central locations of the Kākatīya architecture are based in Pālampeṭ, Hanumakoṇḍa, Warangal and Pillalamarri. Employment of stone of huge proportions is one of the specialities of the Kākatīyan temples. The foundations not being adequate enough to stand this huge weight, most of the Kākatīyan constructions are in a dilapidated form today, if not in total ruin. The temples of Pālampeṭ, which exemplify the Kākatīyan style of architecture at its best, are alone an exception to this. Situated in Warangal district, Pālampeṭ has six major temples of the Kākatīya period, all located within a radius of less than a kilometer. Prominent among them is the Rāmappa temple which is in the form of a Cross on a platform raised to a height of about 6½ feet. The pillars of the temple are amply decorated with fine sculpture. The other temples which are smaller than the Rāmappa temple are similar to the latter in conception and execution. The stone employed at these temples is of a light bluish red sand-stone variety, the images within the temples being made of black stone. Renowned among the images at the temples are those of the maidens

carved in stone, twelve of which exist at the Rāmappa temple itself. Also carved in stone on the walls of the temples are episodes from the epics *Rāmāyaṇa and Mahābhārata.*

Gaṇapati Deva had a huge temple constructed in Warangal during his reign. It is mostly in ruins today. Excavations conducted by the Hyderabad Archaeological Department have revealed here a few walls of stone with a size of 16′ length and 2′ thickness, which is an indication of the mammoth size that the temple originally had. A mirror-like floor is another speciality of this temple. The Warangal Fort, which is also in ruins, speaks of the Kākatīyan architecture eloquently, too.

The temple in Hanumakoṇḍa of Warangal district is famous as the thousand-pillared temple. Described as a *Trikūṭācala,* it has the *sanctum sanctora* dedicated to *Śiva, Viṣṇu* and *Sūrya* on the same raised platform. Although referred to as the thousand-pillared temple, there are but three hundred pillars here, all of which are shining and soft. Here, too, are carved in stone episodes from the *Rāmāyaṇa* and the *Mahābhārata* on the outer walls of the temple. The temples in Pillalamarri, Pedampeṭa, Macherla and Tripurāntaka are similar to this, with this difference, namely, that in them we have also paintings belonging to the period of the Kākatīyas. These wall paintings seem to have been influenced by the Chālukyan style of painting. The Tripurāntaka temple is replete with wall paintings, a deeper study of the style of which is yet to be made.

Kakatiya Inscriptions Many inscriptions of the Kākatīyas have been found in Andhra Pradesh as also in parts of Karnataka and Tamilnadu. The inscriptions which are in Telugu, Kannada, Tamil and Sanskrit, and sometimes in a mixture of these languages, are mostly stone inscriptions, although a few copper plate inscriptions are also available. These are composed in the forms of prose and verse, and not infrequently in the *Campū* style. Some of these are noted for their poetic excellence, too.

The inscriptions mostly record the various endowments made by the Kākatīya kings for temples and other religious trusts, but still they throw light on the socio-economic condi-

tions of the times quite profusely and have thus been important sources for the reconstruction of history. The Kākatīyas have been referred to as *pādapadmopajīvi*-s during their state as heads of the principalities owing allegiance to the Chālukyas, but the terms *mahārāja* and *cakravarti* are used to designate the kings after the Kākatīya kingdom became an independent strong entity. Many of the successes scored by Gaṇapati, Rudrāmbā and Pratāparudra II have been recorded in these inscriptions, some of which speak of Rudrāmbā as Vīrarudra-nṛpati.

Kakatiyas A dynasty which ruled initially from Anumakoṇḍa and later from Warangal in Andhra Pradesh for about two hundred years from the 12th century is that of the Kākatīyas, the village of Kākati and the village deity Kākatemma signifying the origin of the name of the dynasty. Although not much is known of Beta I who was the head of a principality in Telengana owing loyalty to the Chālukyas of Kalyāṇa, it is certain that the Kākaṭīya rule began with him. His son Prola I obtained rulership over the region of Anumakoṇḍa from the Chālukyan king Someśvara I (1042-68) and assisted the Chālukyas in subduing the Cholas and Vengis. His son Tribhuvanamalla Beta II (1075-1110) incurred the wrath of the Chālukyan king Vikramāditya VI (1076-1126) by opposing him, but nevertheless consolidated the Kākatīyan kingdom. Earlier, he had assisted the Chālukyan king in defeating Udayāditya of Mālwa and the Chola king Kullottunga I which earned him the title of "Tribhuvanamalla". Prola II (1110-58) succeeded him and annexed a few more territories to the kingdom and captured Tailapa III of the Chālukyan line in war. This released the Kākatīyas from the tutelage of the Chālukyas once and for all and also to extend the kingdom beyond Warangal and Karimnagar districts to include the region in the Krishna-Godavari belt.

It is from Rudradeva who came to the throne thereafter that the independent strong kingdom of the Kākatīyas begins in a significant way. Ruling from 1158 to 1196, he founded the new capital city of Warangal, earlier called Orugallu,

which became the capital of the Kākatīyas ruling over the whole of Andhra Pradesh subsequently. In an encounter with the Sevuṇas *(q.v.)* in the west, he lost his life and was followed by Mahadeva who ruled but for three years. Attempting to overtake Devagiri, the capital of the Sevuṇas, he got killed in battle. His son Gaṇapati Deva was also imprisoned in Devagiri, but was released shortly afterwards. He found the kingdom in shambles on his return to Warangal, but re-established the hold of the Kākatīyas with the assistance of the army commander Recarla Rudra and ruled for 63 years (1199-1262). The Chālukya and the Chola kingdoms had fallen by then and this enabled Gaṇapati to exploit the situation to the best advantage of the Kākatīya kingdom. Under him the Kākatīya territory was extended up to the coastal region in the east and Nellore in the south. Also defeated by him were the Eastern Gangas of Kalinga and the Paṇḍyas of Madurai. It was under him that the fortress surrounding Warangal was built and that the whole of the Telugu region was brought under a single rule. Not having any male issue, he nominated his daughter Rudrāmbā to the throne calling her by the male name of Rudradeva and she ruled for 34 years from 1262. The Kākatīyas came under heavy pressure during her rule from the Eastern Kalingas under Gajapati as also from the Sevuṇas and the Pāṇḍyas in the west and south respectivaly. In the encounters with them, her son Kumara Rudradeva, also called Pratāparudra II (1295-1326), distinguished himself as a brave fighter and stood as an equal to Rudrāmbā as a warrior. The Kākatīya army bacame a force to be reckoned with under him.

Allauddin Khilji, who had established his rule in the north by then, marched against the Kākatīyas in the south and tasted defeat in 1303 at the hands of Pratāparudra. The defeat, however, was avenged in 1310 when his commander Malik Kafur beseiged Warangal and extorted a heavy penalty from Pratāparudra. Instability also set in the Andhra kingdom as a sequel to this. The Tughlak dynasty came to power in the

north after the fall of the Khiljis in 1320. Ulugh Khan, son of Ghiasuddin Tughlak, marched against Telengana in 1323 for the first time. Having failed in the first attempt, he marched against the Kākatīyas a second time and Warangal was lost by Pratāparudra during this seige. He was being transported to Delhi as prisoner when he died on the way. With that ended the rule of the Kākatīyas in the Andhra region which also came under the purview of the authority of Delhi thereafter.

Kakkad See under *Chovannur*

Kakkayya, Dohara One of the Veerashaiva devotees of the 12th century, *DK* belonged to a low caste by birth, *ḍoha* being indicative of that allegedly low birth. Drawn towards the path advocated by Basavaṇṇa *(q.v.)*, Kakkayya arrived in Karnataka from the Malwa Kingdom and embraced Veerashaivism. He has composed a few *vacana*-s in Kannada under the poetic pseudonym "Abhinavamallikārjuna". His labour in life consisted in the tanning of leather.

Kakkayya, it is said also fought in a battle when the Veerashaiva devotees were obstructed by the army of Bijjala from proceeding to Ulivu from Kalyāṇa during the 12th century after the upsurge created by Basavaṇṇa had created an inpact. This battle, it is supposed, was fought at Kikkeri near Belgaum in Karnataka and Kakkayya presumably died in the battle. There are memorials erected in Kikkeri to commemmorate this event.

Kalabhra-s Usually regarded as a pernicious line of rulers, the Kalabhra-s appeared on the scene of south Indian history by about the end of the 6th century A.D. Their origin and background are alike shrouded in mystery, but what is known for certain about them is that they distorted the political order which existed until their times during and after the Sangam period in what is Tamilnadu today. It was only after their defeat at the hands of the Pāṇḍyas *(q.v.)*, Pallavas *(q.v.)* and the Chālukyas of Bādāmi *(q.v.)* that the earlier order was restored.

There is mention made of Accutavikkanta of the Kalabhra clan in some Buddhist sources and he is said to have imprisoned three kings, the Chola, Chera, and the Pāṇḍya, according to some Tamil literary sources. Amitasāgara, a Tamil grammarian of the 10th century, quotes a few songs about him in his work. It is presumed that the political upheaval caused by the Kalabhra-s might have been because of religious antagonism as Accuta of the Kalabhra-s was a Buddhist. Incidentally, *Śilappadikāram (q.v.)* and *Maṇimekalai (q.v.)* were written during this period.

Kalacurya-s of Kalyana Called differently as Kalacūri-s, Kalastūri-s, and Kaṭacūri-s in the inscriptions, there is a myth about how the Kalacūrya-s got that nomenclature. An inscription of 1174 A.D. mentions Soma, disciple of Aśwatthāma, as the originator of this dynasty, while most of the other inscriptions refer to them as followers of Śiva. A branch of the Kalacūrya-s ruled in Gujarat and Mālwa during the reign of the Chālukyas of Bādāmi *(q.v.)*.

Bijjala of this dynasty was a feudatory ruler under Someśwara I of the Chālukyas of Kalyāṇa *(q.v.)* and he had his seat of power in Uttangi of Bellary district. The Kalacūri-s ruled in the Tardawāḍi province during the 11th and 12th centuries. Those belonging to the Cedi clan had declared themselves independent from the Chālukyas and the ancestors of Bijjala belonged to this clan. It was in 1162 that Bijjala established his independent rule and assumed such titles as Tribhuvanamalla, Giridurgamalla and Kalanjarapuravarādhīśvara. He defeated Narasimha I of the Hoysalas as also Vijaya Pāṇḍya. The Cholas, Cheras, Andhras, Kalingas and Gangas also seem to have been defeated by him at different times. Bijjala's rule is known for the emergence of religious revolt led by Basavaṇṇa *(q.v.)* whose followers faced persecution under Bijjala with the consequence of the latter's assassination in 1168 A.D. Someśwara, also called Soyideva, had been anointed king by his father Bijjala and he seems to have successfully met the offensive coming from the Cholas, Gurjaras, and Lāṭa-s. His brother Sankama

ruled three years after Someśwara's death in 1177 and was followed by Āhavamalla who defeated the Hoysala king Ballāla II and the Paramāra king Vindhyavarma in battles. In 1184, Singhaṇa of this dynasty accepted the tutelage of Someśwara IV of the line of the Chālukyas of Kalyāṇa, thus ending the 26 year rule of the Kalacūrya-s. During this brief period, however, they had lent firm support to the Sevuṇa-s of Devagiri *(q.v.)* and the Hoysalas of Dorasamudra *(q.v.)*.

Kalakshetra Established in 1936 with the purpose of resuscitating the artistic traditions of our country and of imparting the true spirit of art to the pupils of art, the *K* is one of the most significant institutions of art in India. Located in Adyar, Mardas, the institute has established reputation, thanks to the devoted efforts of Rukimnidevi Arundale *(q.v.)* who has been director of the institution since its inception. The training of artists in the realm of dance, music, painting and drama has been the main objective of the institute although demonstrations, exhibitions and publications also form part of the functioning of the Kalaksehtra, the college of fine arts, part of the Kalakshetra, in which pupils are trained in arts and crafts.

Kalamegham A Tamil poet who earned great fame as the composer of poetry instantly was Kālameghappulavar of about the 15th century. He earned the nickname "Kālamegham" by virtue of his instaṇt compositions related to the many events that were transpiring in the region to which he belonged. His poems are easily comprehended and provoke strong reactions among the readers. Some of his compositions are imbued with punning, while some others openly decry those who look askance at poets.

He has composed some poems along traditional lines of an earlier period also. *Tiruvānaikkā Ulā* and *Cittiramaḍal* are two significant works among them. But the fame of this poet rests mainly on the many stray verses composed by him.

Kalati The place of birth of the exponent of the Advaita

school of Indian philosophy, namely Bhagavān Ādiśaṅkara, Kālaṭi is on the banks of the Pariyār river in Kerala not far from Alwaye. The temples of Śrīkṛṣṇa, Śāradāmba, and Śrīśaṅkara at Kālaṭi have been renowned from early times. Also in Kālaṭi is the grave of Āryāmbā, mother of Ādiśaṅkara.

Kalaviyal Urai A major work on Tamil grammar belonging to about the 8th century, *KU* is in the form of a commentary on an earlier treatise on grammar, namely *Iraivanār Kalaviyal.* The commentator identified himself as Nakkirār, a factor which has been very much doubted. It was in the hands of Neelakantan of Musiri that it received its present form during the 8th century. The work continues to be an important treatise on Tamil grammar.

Kalavve Belonging to *c.* 1180, she was a renowned composer of *vacana*-s in the style of Basavaṇṇa *(q.v.)* and other Śaivaite poets and social reformers whose contemporary she was. Wife of Urilinga Peddi, a Veerashaiva saint, she has composed her *vacana*-s in the name of "Urilinga Peddigalarasa". Not only did she stand on par with other famed composers of the *vacana*-s during the 12th century, but together with her husband she worked for the propagation of the Veerashaiva cult whose fundamental tenet consisted of *Śivānubhava.* Once looked down upon as untouchables, this couple later came to be recognised as wise preceptors in the Veerashaiva order. In the only few compositions of hers, one notices her scholarship, experience, depth of philosophical understanding, and precepts for an ideal housewife. Among the notable couples of the 12th century in the field of Veerashaivism, Kālavve and Urilinga Peddi stand out significantly.

Kalidasa A Sanskrit poet of the 4th century A.D., quite different from the celebrated namesake of his, he was the disciple of Mūkaśaṅkara who adorned the seat of Kāmakoṭi from 397 to 436 A.D. Endowed with the title of *Koṭijit,* this pupil had a style of expression which earned the title of *Kālidāsa* for him

from his master. This author has a number of devotional lyrics to his credit among which are *Śhyāmalā-daṇḍaka*, *Ghaṭastava*, *Ambāṣṭaka*, etc. His poetical works include the *Ṛtusamhāra*, *Śṛngāratilaka*, *Śrutabodha*, *Rathāngadūta*, *Kavikaṇṭhapāśa*, *Rākṣasa kāvya* and *Puṣpa bāṇa vilāsa*. There is no gainsaying the fact that Kālidāsa of eternal fame in Sanskrit poetry had acted as the inspiration for this Kālidāsa. The *Rathāngadūta*, for example, has the *Meghadūta* for its prototype. Some of his poems like *Kavikaṇṭhapāśa* are only mentionable for the verbal tricks that the poet plays profusely in them. Besides, they are quite brief in extent.

Kalimuttammai A Tamil poetess of the 15th century she is the author of a poem entitled *Varuṇakutādittan Maḍal*, a love poem which has often been described as voluptuous bccause of the rather frank descriptions occurring in the poem. It is a poem in 600 lines with a literary excellence which conceals the extreme amorous nature of the poem. A fisherman called Kathan is the hero of the poem, about whom there is a verse by Kālamegham *(q.v.)* also.

Kalinga Rao, P. (1914-1981) Endowed with a golden voice, Kalinga Rao was a versatile personality, having rendered yeoman service to the Kannada stage, cinema, and music. He had served the Hindi and Malayalam silver-screens also with equal excellence and brilliance.

He made his debut on the Kannada stage by joining the Ambāprasādhika Nāṭaka Maṇḍali as a young boy at the instance of its proprietor, Ranganath Bhat, and graduated by playing his roles with remarkable success. He even managed the Nāṭaka Maṇḍali for many years when it was in a state of bankruptcy and performed to packed houses in Bangalore for almost a year in 1936.

Famous for singing folk-songs, Kalinga Rao had toured the whole of Karnataka with his troupe.

He was instrumental in immortalising several poetic compositions of such stalwarts like D.V. Gundappa *(q.v.)*, K.V.

Puttappa *(q.v.)*, and D. R. Bendre *(q.v.)* with his soulful singing and made them popular among the masses.

Kalingattupparani The Chola king Kulottunga led an expedition against the Kalinga kingdom which was under the rule of Anantavarma Choḍa Ganga during the eleventh century A.D. It was Karuṇākara Toṇḍaimān who as commander of the Chola army brought victory for the Cholas. *Kalingattupparaṇi* is a Tamil poem by Jayamgoṇḍār *(q.v.)* which celebrates the glory of the Chola king and his commander. Although based on a historical episode, the work shows marks of novelty in literary conception. It became a tradition in later times to compose poems as if they were sung in the land of the vanquished king and giving titles to the heroic vanquisher. That is how Kalinga, the defeated kingdom, figures in the title of this work.

Kalladam One of the poetic compositions in Tamil is Kallāḍar's *Kallāḍam* which follows the style of Sangam literature in all essentials. It consists of a hundred verses in the *agaval* metre. Each stanza glorifies the mysterious sport of lord Śiva of Madurai. The Kallāḍam has been the foundation for the more recent *Tiruvilaiyāḍal Purāṇa*-s in Tamil.

Kallil A place near Perumbavur in Kerala, it is known for its ancient Jain shrine in a natural rock-cut cave, a shrine which must once have been a popular place of worship for the Jains. Images of Pārśwanātha, Mahāvīra tīrthaṅkara, and Padmāvatīdevi *(pattini)* had been installed here, as can be gathered from historical evidences.

The temple today is, however, a Hindu shrine where Bhagavatī is worshipped, the Namboodiri brahmins being the priests at the temple by tradition. It is not clear as to when exactly this change in the character of the temple occurred. Its earlier Jain identity is not, however, in doubt as is evidenced by the fact that the Jains also offer worship at the temple even today assuming that they are worshipping the Jain gods and not the

Hindu deity.

On the basis of this evidence it is often asserted that the Bhagavatī temple located on the top of the *Edakkal Mala* (hill) *(q.v.)* also might once have been a Jain centre in the past.

Kallinatha One of the well known commentators on Śārngadeva's *Sangīta ratnākara*, *K* belonged to the 16th century and was in the court of Devaraya II of Vijayanagar. Written in 1553, this commentary which is one of the seven commentaries available on the text, has been translated into several languages. The subtle points and different aspects of music succinctly mentioned by Śārngadeva have been explained by *K* elaborately with illustrations and hence has long been an important handbook on music.

Kalluru A village in the Mānwi taluk of Raichur district in Karnataka, it has many ancient archaeological remains. Some stone implements of the neolithic and bronze ages have been found here together with pieces of pottery, stone blades, and drawings on rocks. The Mārutīśwara temple here also belongs to early times. The pillar in front of the *sanctum sanctorum* here was placed by one Singaṇa. That the village had once been gifted to the brahmins is made known to us by an inscription.

Kalyanasundarar, V. (1883-1958) Popularly known as Tiru, Vi. Ka., V. was a Tamil teacher who earned fame as editor of a newspaper and then rose to be a prominent political leader as an organiser of the working people. He was a scholar of some depth in Tamil besides being a significant Tamil author. Following the traditional interpretation he wrote a digest of the *Periya Purāṇa* (*q.v.*) in 1908. He was editor of the daily "Deśabhaktan" and the weekly "Navaśakti". His work on Gandhiji entitled *Manidavālkkaiyum gāndiyaḍigalum* is a work of maturity and vast experience written in 1917. His speeches are collected in *Tamilttenral.*

He composed some poetry also. *Arul Veṭṭal* (prayer for blessings) is a collection of poems based on the works of the

early Ālwārs and Nāyanmārs. In the fifteen anthologies of his poetry, there is no novelty in the metrical forms employed, but novelty in opinions and outlook does characterise his poetry.

Kamaiah, Ravuri A noted figure in the cultural world of Andhra Pradesh, *RK* has contributed significantly to literature, music and dance. Belonging to Veladurru, Kamaiah was instrumental in many ways in the development of art forms like *Golla kalāpam (q.v.)* with Marampalli as the centre. A great humourist, he earned a wide fame in the whole of Andhra Pradesh as a performing artist.

Kamaladevi Chattopadhyaya (b. 1903) A lady from Karnataka who has attained wide fame as a freedom fighter, she was born in South Kanara and had her higher education at the London School of Economics. Widowed at an early age, she broke the barriers of tradition and married Harindranath Chattopadhyaya, another freedom fighter.

Touring extensively in Europe, she studied the European theatre meticulously and took part in theatrical activities on her return to India. She made her debut in the Kannada silent film "Vasantasena" as an actress and was later instrumental in developing theatrical art through her manifold services in the Indian National Theatre, Indian Dance Society, and the International Theatre Institute.

Deeply interested in handicrafts, she worked for the resuscitation of rural handicrafts and was Chairman of the All India Handicrafts Board for long. Kamaladevi's services in the spheres of politics and culture are of a diverse nature. She has won the Magsasay Award of the Phillipines besides the Vatumal medal from America. In her name has been instituted the annual "Kamaladevi Medal" for the best drama of the year by the Bharatiya Natya Sangha.

Kambala A traditional folk-festival found extensively in the

villages of South Kanara in Karnataka, *K* is celebrated annually towards the end of December or early January. Among the *kambala*'s, the *Arasu kambala* of Mulki, the *vaṇḍāra* and *kaṭapāḍi kambala*-s of Kundapur are the more famous ones.

There are a few well-off peasants who maintain some buffalos only for participation in the *kambala* races. Trained to respond to some gestures and shouts at the race, the buffalos are made to prepare themselves methodically to run the race in thick and deep quagmire. Each buffalo in the race is naturally pursued by its trainer.

The field for the race is about 600 metres in length. The preparation of the field consists in clogging the field with water for a few days and then make a number of buffaloes to run round the field to make it a thick quagmire. Associated with this festival and race is the worship of a few spirits whose origin goes back to primitive times. Across the fields meant for the race is tied a white banner at some height. The pursuer of the buffalo standing on a plank drawn by the buffalo is expected to splash the ground with a stick to make the mud rise and stick to the banner. He who accomplishes this is the winner. Another form of the same race consists in buffaloes running in pairs by themselves to the accompaniment of trumpets, drums and other folk instruments. There is an elaborate ritual consisting in the worship of the *kambala* buffaloes, apparently symbolising the deities, preceding the race.

A remnant of an ancient ritual, it is now a recognised sport-event in Karnataka besides being a prominent folk festival. It is likely that the exact form of the event may undergo some changes in the days to come as it is being organised on a greater scale these days.

Kamban The most renowned poet in the range of Tamil literature, Kamban is believed to have lived during the 9th century. Kamban and Tamilnadu are inseparably related to each other. Born in a poor family, he displayed his wealth of artistic creation profusely. Tended during his early life by a certain Prabhu Śaḍaiyappa as he was, Kamban did not forget to make

copious references to him in his *magnum opus*, namely the *Rāmāyaṇa*, where Śaḍaiyappa is mentioned analogously to extol some virtue or the other any number of times. Kamban did not subordinate himself to the wishes of the king, his patron, as he had a great faith in his own creative abilities. Kamban's son, Ambikāpati, is believed to have authored the *Ambikāpatikkovai*. After the tragic demise of his son, Kamban left the Chola kingdom and went to Nāṭṭaraśan Koṭṭai in the Pāṇḍya Kingdom where he breathed his last. The place of his burial has since been converted into a temple.

The fame and artistic creativity of Kamban rests on his *Rāmāyaṇa* in Tamil. Running into about 10,C00 stanzas, the work is based on Vālmīki's epic poem, but is not a mere translation of the latter. Kamban has utilised the poems of the Ālwārs also insofar as they are related to the incarnation of Rāma. The poetic characters of Vālmiki, namely Rāma and Sītā, assume a divine character in Kamban's work. It is often suggested that Kamban's was no mean contribution in making Rāma a deity to be worshipped. It is also averred by some that Kumāraguruparar, a Tamil saint, used to recite the Rāmāyaṇa of Kamban and explain its meaning during his sojourn in the north on the banks of the Ganges, as a result of which the cult of Rāma spread far and wide in the north thus setting the background for Tulasidas to compose his *Rāmacaritamānasa*. Portions of Kamban's Rāmāyaṇa have travelled as far as Indonesia, Thailand and Siam, where sculptures based on the work are extant even to this day.

By and large, Kamban follows Vālmīki meticulously in all details. But certain episodes are elaborated upon, while a few additions have been made by Kamban independently.

Kamsale A specific form in the folk-tradition of Karnataka, *K* takes a narrative form in extolling the virtues of Śiva and the *Śaraṇa*-s. The Kamsāle artists are mostly the devotees of Malemahadeśwara in Mysore district.

Kamsāle is the name given to a musical instrument which the artist holds while singing the narrative songs. Three artists

usually make a Kamsāle troupe, with no extra paraphernalia in dress, etc. One of them is the chief singer who holds the Kamsāle (from *Kāmsyatāla* ?), a kind of cymbal with which he marks the beats, while the other two assist him. Apart from singing songs, depicting the birth, childhood, youth, etc., of Mahadeśwara, they have also a variety of songs narrating various other legends like those of Sārangadhara, Chennigarāma, Bālanāgamma, Arjuna Jogi, etc. The Kamsāle artists sometime go on a tour also on the occasion of the car festival of Mahadeśwara. The Kamsāle artists are also called *Devara guḍḍa*, *guḍḍa* simply meaning "devotee" *(bhakta)*, hence "devotees of god". Traditionally, among the *Kamsāle*-s every family nominates one member as the *guḍḍa*. A female member thus nominated is called a *guḍḍi* and she is not supposed to marry; but she may consort with a *guḍḍa* if she so chooses.

Kanakadasa A prominent Kannada poet contributing profusely to what is called "*Dāsa* literature" (see under *Dāsakūṭa*), he belonged to the 16th century. Born in the village of Bāḍa in Dharwar district of Karnataka as the son of Bīregowḍa and Baccamma of the "kuruba" caste (the shepherds), he lost his father when quite young and joined the Vijayanagar army later. Earning fame as a heroic soldier through participation in several battles, he followed the path of renunciation soon and took to Srivaishnavism under the initiation of the royal priest of Vijayanagar, Tirumale Tātācārya. Subsequently he became a disciple of Vyāsarāyaswāmi and was introduced to the Vedantic lore. It was after this that he became a "haridāsa" (servant of the Lord) and composed many songs in praise of the Lord. A profoundly devout poet, whose compositions are contained in his *Mohana taranginī* which is a work based on episodes from the *Bhāgavata* and *Bhārata* in the *Sāngatya* metre, he has brief but incisive comments to offer on the contemporary life of his times even while treating mythological episodes in the work. His *Nalacaritre* deals with the story of Nala in nine chapters. Also in the same metre is another of his work, namely, the *Haribhaktisāra*. A devotional poem essentially, it

is also didactic in nature. A work dealing with a rare theme is his *Rāmadhānyacaritra* in which two grains, paddy and *rāgi,* have a dispute in the presence of Śrīrāma about their relative superiority to each other. The common man's grain, namely *rāgi*, was adjudged the winner and Rāma bestowed his own name on it, thus establishing the partiality of the Lord in favour of the poor and the humble.

Among the compositions of *K* could be seen his ire against the meaningless distincion of people as belonging to different castes and communities. A believer in the *Dvaita* philosophy of Madhva though he is, he lays greater emphasis on the "devotion stemming from the the inner self" than on the tenets of the *Dvaita* philosophy as such. His compositions are musical and the poet himself has indicated the tunes for his compositions. Practical wisdom, racy imagination, mastery over language, and a call for integration along humanistic lines are the salient features of his musical poetry.

See also under *Udupi*.

Kanakalingeswara Rao Banda (b. 1907) Starting as an advocate, Kanakalingeswara Rao started the first ever college of dramatics in Andhra Pradesh in 1939. He also conducted the activities of a professional theatrical company under the name of 'Prabhat Theatre' for three decades. The Andhra University offered him a Chair of Drama during the latter part of his career while the Andhra Pradesh Music and Drama Academy offered him a fellowship. Travelling extensively in Europe and the Soviet Union, he delivered lectures on the art of drama. He was for sometime the regional secretary of the Bharatiya Natya Sangha. An actor of rare eminence, he is justly renowned for his dramatic talents in the whole of Andhra Pradesh. During the early stages of the cinema, he acted in five Telugu films also. Associated with All India Radio as a producer of plays, he won the President's prize for acting in 1963-1964. A notable person among those who have worked to bring the *Kūcipuḍi* classical dance to the modern stage, *BKR* has been hailed as 'The Nāṭyācārya of Kūcipūḍi'. Besides being an able

exponent of dance, he has also distinguished himself as an author, dramatist and actor. The Sri Siddhendra Kalakshetram at Kūcipuḍi was founded by him as a dance school to impart instruction to pupils in the traditional style. As a scholar and historian he has contributed much to the evolution and understanding of the *Kūcipuḍi* dance.

Kanassan works From about the late 14th to early 15th centuries there came to be composed a few works in Malayalam literature which are designated as the *Kaṇaśśan Works.* The *Kaṇaśśan* poets took the *pāṭṭu (q.v.)* form of Malayalam poetry and composed it in the *maṇipravāla* style *(q.v.).* Drawing principally from the ancient epics and *purāṇa*-s these poets wrote a number of works which have come to be reckoned as significant literary works in the range of Malayalam literature.

Those who composed works belonging to this category are regarded as three in number, all belonging to the same familly. They are Madhava Panikkar, Sankara Panikkar, and Rama Panikkar. Belonging to a place called Niraṇam in the Tiruvalla taluk of Trivandrum district in Kerala, they seem to have also been connected with a place called Malayinkīl, near Trivandrum.

Prominent among the Kaṇaśśan works are Madhava Panikkar's *Bhagavadgītā*, Śankara Panikkar' *Bhāratamālā*, and Rama Panikkar's *Rāmāyaṇa*, *Bhārata*, *Bhāgavata*, and *Śivarātri Māhātmyam.* Madhava Panikkar's work is among the early translations of the *Bhagavadgītā* in any Indian language while Sankara Panikkar's *Bhāratamālā* is more an abridgement than a translation of the *Mahābhārata.* It appears to be the first full-length *Mahābhārata* in the Malayalam language. Rama Panikkar is easily the most important among the *Kaṇaśśan* poets not only because of the larger number of works of his but also because of the greater and more distinct literary qualities found in his works. His *Rāmāyaṇa* ranks high in Malayalam literature and could easily have compared itself favourably with the *Rāmāyaṇa* of Ezhuttacchan *(q.v.)* had it not been for the archaisms in his language and the characteristics of Tamil poetry in his metrical

style. Because of the turn in the style of Malayalam poetry after the *Kaṇaśśan* poets, Rama Panikkar strikes as an outmoded Malayalam poet when he is juxtaposed with Ezhuttacchan. His other works are also rich in literary qualities and to him goes the credit of bringing Malayalam literature closer to Sanskrit literature and philosophical thought.

With a unique literary quality of their own, the *Kaṇaśśan* works occupy a special position in Malayalam literature and are among the best works in the *maṇipravāla* style.

Kanchi Puram A centre of ancient culture, Kanchi is a city of glorious temples and thus attracts pilgrims in large numbers. Since ancient times it has been the centre of activity for many a saint, devotee, artist, politician, musician and philosopher. Cāṇakya, author of the *Arthaśāstra*, is said to have been born here, while Shama Shastry, music maestro was also born here. Situated in Tamilnadu, Kanchi is known for the rising towers of temples and the beauty of their sculpture. The city is divided into two parts as Śivakanchi and Viṣṇukanchi. In the former are located the temples dedicated to Kāmākṣi, Ekāmbareśwara and Kailaśanātha, and also the Kāmakoṭipīṭha of Śaṅkarācārya, while in the latter is located the Varadarājaswāmi temple.

Having a history going back to very early times, Kanchi has played a significant role in the history of religions in south India. Two thousand years ago it was a principal centre for Buddhist religion, while in subsequent ages it became equally prominent as the centre for Śaiva and Vaiṣṇava religions. The Kāmākṣi temple is reputed to have been founded by Śrī Śaṅkarācārya himself. There is an ancient Jain temple also in Kanchi and even Guru Nanak is said to have propagated his religion here as evidenced by an ancient Sikh temple.

Patañjali of *c.* 150 B.C. has referred to the city of Kanchi and it was the capital of the Toṇḍamaṇḍala province during the 5th century. The Pallavas ruled from here as indicated by the inscriptions. During this period it was the chief centre of education and culture. The Pallava architecture is best ex-

emplified in the temples of Kanchi which were spared by many a subsequent conqueror of the city. Huan Chwang has praised the University that had been located here while also mentioning that Vātsyāyana, the commentator on the *Nyāya sūtra*-s, lived here. Rāmānujācārya, the founder of the Viśiṣṭādvaita school of thought had his initial education in Kanchi, while much earlier Mayūraśarma of the Kadamba dynasty is said to have been educated here during the 5th century.

The Cholas ruled from Kanchi for three centuries after the decline of the Pallavas. Kavivarman Kulaśekhara, the hero of Quilon, got anointed to the throne here after vanquishing the Muslim conquerors who had overtaken the city. Long before that, however, Kanchi had been overtaken by the Rāṣtiakūṭa king Krishna III. Kanchi thus is a city where ancient sculpture and culture exist in the present times and it is also a city where one breathes the air of the long historic past.

During the 14th century Kanchi came under the rule of the Vijayanagar kings and continued to flourish as the chief city of the Toṇḍamaṇḍala province. The Ekāmbara temple of Kanchi is the biggest temple in India. At the Varadarājaswāmi temple in Viṣṇukanchi are a few inscriptions of the Chola and Vijayanagar kings.

It may be noted in passing that about the temples of Ekāmbaranātha and Varadarāja in Kanchi, Professor K. A. Nilakantha Sastry observes that they contained pavilions of a remarkable size, the pillars of which are notable even in this period for their "bizarre grouping of imaginative statuary". Some archaeological excavations at Kanchi have revealed a number of objects which establish connections between Kanchi and ancient Rome. In this regard it resembles the excavations at Arikameḍu *(q.v.)*.

(See also under *Pallava Architecture*).

Kandanasseri See under *Chovannur*.

Kannada Sahitya Parishat A premier voluntary organisation devoted to the furtherance of the cause of Kannada language,

literature and culture, the *KSP* founded in 1915 is almost wholly supported financially by the Government of Karnataka. On 3rd May 1915 had been convened a Conference in Bangalore with the objective of founding a pervasive organisation to meet the growing demands of the people of Karnataka in the context of their language and culture and it was at this conference that the Parishat took shape. Encouraging and assisting Kannada authors to make their creative potentialities manifest is the chief aim of this organisation, and on its platform every year hundreds of artists of all shades of opinion assemble at the annual conferences held at different centres to discuss the achievements and to take stock of the future tasks. It has a publication wing through which numerous creative and researeh works are brought out in addition to a monthly bulletin and a research journal. One of the projects undertaken by the Parishat is the preparation of a historical dictionary of the Kannada language.

Because of its being an official body under the patronage of the Government, although it is a voluntary organisation in the main, a section of the Kannada writers does not participate in its activities. As a result, another organisation, the Rebel Literary Organisation, came into being in 1979. *(Baṇḍāya Sāhitya Sanghaṭane*; *q.v.)*

Kannadasan Well-known Tamil lyricist, writer and orator and winner of several literary awards, *K* died in Chicago in 1981. He is the author of more than ten thousand songs, about half of them for Tamil films. He was appointed poet laureate by the Tamilnadu government in 1977. His novel *Cheramān Kathalai* had won the Sahitya Academy award for 1980.

Starting his political career as an atheist, Kaṇṇadāsan later turned to be a strong believer and wrote a book on religion titled *The True Meaning of Hinduism.*

Kannambadi A place with a distinct historic past, it is near

Mysore and that is where the Krishnarajasagar dam has been constructed in Karnataka. There are mythical accounts which suggest that sage Kaṇva lived and installed the *Kaṇveśwara liṅga* here, for which reason the place got the name *Kaṇvapuri*. More authentic references to the place are, however, available since the Rāṣṭrakūṭa times. There are three temples here, among which that dedicated to *Kaṇveśwara* is the oldest, having been constructed around 812 A.D. during the reign of the Rāṣṭrakūṭa king Krishna I. There are four inscriptions here belonging to different periods. One of the other temples is the Gopālakṛṣṇa temple constructed in mixed Dravidian and Chālukyan architectural styles. Some of the images in the temple have the names of the deities superscribed on top in the Kannada script of Hoysala times. From an inscription of the reign of the Hoysala King Ballāla III found in this temple it becomes obvious that the temple must have been constructed prior to 1300 A.D. The only other temple here is the one dedicated to goddess Lakṣmī and it was constructed in 1818. That it was modelled on the Mahākālī temple of Ujjain is mentioned in an inscription found here. All the three temples have, however, been submerged in the Kaveri river now.

From an inscription in the Parsee language found here one learns that Tippu Sultan had a 70′ dam built here across the Kaveri in 1794. It was the grand design of the revered M. Visvesvaraya *(q.v.)* which made the now existing K.R.S. dam possible at exactly the same spot where Tippu Sultan had the dam constructed during the 18th century.

Kanti Although usually Akkamahādevi *(q.v.)* is regarded as the first notable poetess in Kannada literature, it is actually Kanti who is the first poetess. She is said to have been contemporaneous with Nāgacandra (*c.* 1140) and was in the court of Dorarāya. A work called the *Kanti-Hampana Samasyegalu* has come down to us in her name. The work lacks in intuitive poetry, but is replete with skilful display of words. There is a school of thought which avers that there was none called Kanti and that everything centring round that name is merely mythi-

cal. But if really there was any poetess of that name, then it must also be admitted that she was a Jain by persuasion and that she belonged to the 12th century.

Kanyakumari The southern most tip of India is where it stands. It obtains its name from the temple dedicated to Kanyākumārī that has been constructed here. Belonging to the state of Tamilnadu, the land here is quite narrow and stretches into the sea like a tongue; so much so, the sunrise and the sunset present a panoramic and colourful sight from this spot. A tourist attraction on this count, it is also a centre of pilgrimage because of the ancient temple located on the last bit of Indian earth to the south of the country. Several inscriptions have described this place as the *Kanyātīrtha.* Not far from the temple stands the recently constructed Gandhi Memorial. A little away from the shore further to the south in the sea is the rock called the "Vivekananda Rock" where also a memorial has been constructed. It was to this rock that the contemplative Vivekananda swam to view the past glory of India and the great India of his dreams. A flourishing centre for fishing, Kanyākumārī has ilmenite and monozite deposits in the sands of the sea-shore.

Kapalika-s A sect of the Śaivite school of thought that became prominent during the seventh century A.D., the *Kāpālika*-s were particularly strong in Kanchi, Tiruvotriyūr, Melpāḍi, and Kodumbalur, as inscriptions and a few literary sources indicate. They worshipped Śiva and his spouse Dūrga in the more terrible aspects of Bhairava and Caṇḍī. They used to have a garland of skulls for their decoration and used a skull itself for begging alms, which gave them their name. The skull was used by them also for drinking water. The *Mattavilāsa-prahasana* of Mahendravarma Pallava and the *Mālatīmādhava* of Bhavabhūti provide us with a glimpse into the life of this sect.

Kapilar There are four poets under the name of "Kapilar"

in the history of Tamil literature. Two of them belonged to the Sangam period, another to the period of the dark ages (3rd to 6th centiries A.D.), and yet another to the middle ages (post-6th century). Until the beginnings of this century scholars believed that there was but one Kapilar, but it is now authentically established that there were actually four.

Tolkapilar of the Sangam literature period has composed 20 songs, while another Kapilar of the same period and who calls himself Andanān has composed 206 songs. These are available in the Sangam collection of poetry. The Kapilar of the dark ages is Innānārpad and he has composed 40 verses, while the Kapilar of the middle ages is Kapiladevar, the author of a devotional work called *Iraṭṭai Maṇimālai.*

Kapilar Ahaval A Tamil work of about the 14th century to which is appended the name of Kapilar, it is unique in Tamil literature by virtue of its content and approach. That is another reason why the authenticity of clubbing Kapilar's name with this work has to be called into question. There is reason to believe that the work belongs to the tradition of the *Siddha*-s which is essentially antithetical to Vedic rituals and Brahamanical ideas which is not what Kapilar stands for elsewhere. The work presents an outspoken critique of Brahminism, a significant event in Tamil literature during such an early period.

Karaga A religious programme which lasts for nine days, it is a popular folk festival in Bangalore. Starting a week after the lunar new year day it concludes with the rising of the banner on the ninth day following. Among the many religious worships connected with this festival, the Ārati worship and the *karaga* procession are the more prominent. The Dharmarāya temple in Bangalore is the centre of all these activities.

What lies behind this religious tradition is the worship of Śakti, the mother goddess. Many of the myths connected with this festival are related to the episodes of the *Mahābhārata,*

especially to Draupadi. The *kumbha* and *kalaśa* assume importance in *karaga* as in the worship of other female deities. Draupadi is viewed as the *Śakti* in the *karaga* worship which has traditionally been the prerogative of the "Kṣatriya-s of the Vahnikula" to offer.

On the full-moon day of the first month of the lunar year takes place the chief procession climaxing the *karaga* festival. It is towards the evening that the rituals commence. A tonsured man is dressed like a female and he carries on his head what is called the *karaga*, comprising several pots, and leads the procession under the escort of young armoured heroes. The procession lasts for the whole night at the end of which it returns to the *sanctum sanctorum* of the Dharmarāya temple. The festival also goes by the names of "Dharmarāya's *karaga*" and "Draupadi's *karaga*".

In course of time, the *karaga* seems to have lost its symbolic religious purport and is now essentially an occasion for manifestation of art in a variety of ways. There have developed different kinds of *karaga* in which skilful display and entertainment are the principal components.

Karaikkalamme One of the sixty-three ancients held in great reverence in the tradition of Tamil saints, *K* of about the 5th century had Punitavati for her original name. Her husband, a merchant, was overawed by the mysterious powers by which she is said to have obtained a mango through the grace of Lord Śiva with whom she had a mystical union and started worshipping her. Later, as a mystical saint she is said to have wandered singing her own compositions in Tamil. These are referred to as the *tiruppāḍ* in Tamil literature. Harihara, a noted Kannada poet (*q.v.*), has portrayed her life in the *ragale* style.

Karandai A place near Tanjore in Tamilnadu, it is known for the copper plates of the period of Rajendra Chola I, unearthed in a field near the village of Puttūr in the Pāpanāśam taluk of Tanjore district, preserved at the Tamil Sangam Pavilion here.

Besides a few etchings, there is also an inscription of Rajendra Chola in these copper plates. The copper plate inscription here is the largest among all the inscriptions of that kind found in the world.

See also under *Cholas.*

Karanth, B.V. (b. 1931) Interested in drama right form his early days, *BVK* first acted in a play called *Nanna Gopāla* authored by K. V. Puttappa *(q.v.)*. Joining the theatrical company of Gubbi Veeranna *(q v)* he specialised in playing female roles and much later did his post-graduation in Hindi from the Benares Hindu University. A student of the National School of Drama in Delhi, he later became its Director and relinquished the post in 1981. A director of plays and films, he has more than forty fine productions to his credit. Well versed both in the Karnataka and Hindustani styles of music, he has provided music for many a play and film. Currently he is Director of the Art Centre established by the Government of Madhya Pradesh in Bhopal.

Karantha, K. Shivarama (b. 1902) A remarkable author in Kannada who remains untainted by the prevailing main trends in the field of Kannada literature and whose evolution has a style of its own is *KSK*. There is no intellectual and cultural field with which he has not come to grips and to which he has not made some lasting contribution. Rationalism and individualism are his core attributes and sometimes one and at other times the other comes to the fore in his works. He is easily the most ardent champion of scientific temper, though paradoxically enough he abhors the science of society as an impossible myth. To say the least, he is a phenomenon in contemporary Kannada literature.

Novels, poetic plays, children's literature, scientific literature and criticism are among the fields to which he has made significant creative contributions, while as a painter, actor, dancer and film maker also he has won several laurels. Thus is it rightly said that Karantha is an institution in himself.

Entering the world of journalism, he founded a magazine called "Vasantha" which, however, had to be discontinued soon. Then he ran the "Vicāravāṇī" for some time. He used to draw illustrations for these magazines himself.

A lover of music, he is also a keen student of architecture, besides being a *Yakṣagāna (q.v.)* expert, and an able dancer. He published seven volumes entitled *Sirigannaḍa Pāṭhamāle* with a view to making the manifold potentials of children manifest. For the newly literate adults he wrote *Jogi kaṇḍa ūru* and *Deva olida ūru.* For children again he authored an illustrated book on South India, a treatise called *Bālaprapancha,* and a five-volume encyclopaedia on science. *Sirigannaḍa Arthakoṣa* is his contribution to lexicography.

A dramatist himself, he ran a dramatic company and staged several plays of his like *Sati samyukte, Gomāte, Garbhaguḍi, Kaṭhāri Bhairava,* and *Karṇārjuna.* He was among the very first to write and produce musical plays in Kannada. *Muktadwāra* of 1930 was the first in this category followed by others like *Kisāgotami, Buddhodaya,* etc. He authored and produced a few dance dramas, too. For the revival of the *Yakṣagāna* art he applied himself assiduously and conducted several novel experiments in this art after intense research. His *Yakṣagāna Bayalāṭa,* a research publication, has won an award from Sweden and also the award of the Central Sahitya Academy.

His novels number more than fifty, among which are *Comana Duḍi* (later filmed also), *Beṭṭada Jīva, Sarasammana Samādhi, Alida Mele, Kuḍiyara Kūsu, Nāvu Kaṭṭida Swarga,* etc. The novel which won him great fame was *Marali Maṇṇige* (translated into English under the title *Back to Soil*), a story of three generations. His *Huccu Manassina Hattu Mukhagalu* (The ten faces of a wandering mind) and *Smṛtipaṭaladalli* in two parts are autobiographical works of his. His novel *Mūkajjiya kanasugalu* has won the Jnanapeeth award for him.

Karnad, Girish (b. 1938) A noted playwright in Kannada, he is an eminent actor having earned high reputation both on the stage and the screen. Graduating from the Karnataka Univer-

sity in Dharwar with Mathematics and Numismatics as his subjects, he obtained a degree from Oxford also later. He is among the significant playwrights of today in Kannada with *Yayāti*, *Hayavadana* and *Tughlak* to his credit. These plays have been translated into several languages and have also been produced by numerous amateur and professional dramatic companies in several States. He was also Director of the film *Samskara* based on the novel of the same title by Dr. U. R. Anantha Murthy *(q.v.)*. He was awarded the title of "Padmashri" in 1976.

Karapala Mela A form of folk art in Karnataka, the "Karapāla" art is said to have originated in North Karnataka. Literary flourish, music, and dance are all of equal importance in this art form, for the representation of which three participants are required. The leading member is called the "guru" and the other two are his disciples *(śiṣya*-s*)*. The art is today practised both as an amateur and a professional art.

The "guru" has a colourful cap for his headgear besides other simple paraphernalia like the jingling anklets and a red waistband, while the disciples wear long ochre-robes and white waist-bands. It is the role of the "guru" that is crucial in this art form. His narrative power and ability for fluent talk count much for the success of the presentation. The two disciples assist him in the singing while also dancing.

The artists specialising in this form belong mostly to the Śaiva persuasion.

Karempudi An archaeological site in Andhra Pradesh situated on the banks of the river Nāguleru, 32 miles to the south-east of Nāgārjunakoṇḍa, Karempuḍi is the place where stone implements of the Palaeolithic age have been found. Implements made of hard stone and resembling the African Oldovan implements have been found here in plenty, while a few axes belonging to the later Abbevellian and Aschulian stages and stone chips of the Cactonian and Levalvasean stages have also been found. The implements found in the layers at the river level

here have been identified as belonging to the mid-pleistocene age.

Karkala Headquarters of a taluk of the same name, it is a place of historical interest in the South Kanara district of Karnataka. Mūdabidre which is often described as the Kāśi of the Jains is in this taluk. Someśwara where a few Jain temples are extant is another important place of this taluk.

An inscription of 1333 A.D. mentions it under the name of Pāṇḍyanagari. It must have been one of the capitals of the feudal lords of the Kalāsa dynasty under whose rule it then was. These were the Bhairarasa-s who belonged to the Jain persuasion, which factor explains the construction of several Jain temples and mutts here. A few famed Hindu temples were also constructed under them. The Anantaśayana temple was constructed in 1557 under the rule of Bhairava II of the Bhairarasa dynasty, but the idols of the temple seem to belong to the 12th-13th centuries. It was under the same ruler that in 1545 was constructed the Jain temple called *Caturmukha basadi*, which was earlier called the *Tribhuvana Jina Caityālaya.* Vīrapāṇḍya installed here in 1432 the statue of Gommaṭeśwara which is 41′6″ in height. This is a monolithic statue whose grandeur is similar to that of the statue in Śravaṇabelagola *(q.v.)*. The pillars of the Jain temples in Kārkala are sculptured artistically and in the *Caturmukha basadi* have been installed the rock-cut idols of Ara-Malla-Muni-Suvrata in the four quarters. Besides, the Lalitakīrti Bhaṭṭāraka mutt of the Jain religion was founded here sometime in the 15th-16th centuries. The idol of Anantapadmanābha has a uniqueness all its own in the whole of South India and is eight feet in height. The Kālikāmba temple here belongs to the Vijayanagar period.

The Bhairarasa-s of *K* seem to have been good connoisseurs of art and literature. Lalitakīrti, Nāgacandra, Kalyāṇakīrti and other Sanskrit poets as also the Kannada poets Ratnākaravarṇi and Cadura Candrama flourished here.

Karnataka Nṛpatuṅga in his *Kavirājamārga* speaks of Karnataka as having comprised the land of Kaveri extending up to the land of Godavari. A land of green forests and rising hills, of rivers and valleys, of plains and rocky mounds, Karnataka abounds in a variety of birds and beasts. The waterfalls of Śivasamudra and Jog are indeed well known throughout the world.

Anthropologists and Orientalists see in Karnataka a repository of ancient culture, its river valleys having thrown up certain stone implements of primitive man belonging to the Iocene and Miocene ages. Excavations at Maski and Brahmagiri *(q.v.)* have brought to light traces of neolithic, chalcolithic and megalithic cultures as having prevailed in different parts of the state at different times. Excavations at Chandavalli *(q.v.)* also have revealed the early life of man in Karnataka.

Karnataka once had the name "Kuntala deśa". It is held by some scholars that ancient Karnataka had contacts with ancient Egypt, Sumer, and Phoenicia. Others see a similarity in some respects between the Indus Valley civilisation and that of ancient Karnataka, some precious stones of the Indus Valley having been traced in their origin to Mysore and the Nilgiris. Father Herras has opined that Karnataka had the name of "Kaṇṇanīr" during the Indus Valley period.

Among the races that migrated from Karnataka are the 'nāga' and the 'mahīṣika'. It is often suggested that some names of Karnataka are found to have been mentioned in the Brāhmaṇās and Āraṇyaka-s. The Matsya and the Skanda Purāṇa-s name Karnataka variously as Karṇa, Karṇāṭa and Karṇāṭaka. The *Vetāla pañcaviṁśati* contains a reference to Karnataka to which king Śūdraka is said to have sent his subordinate Vīravara as king. The Western Ghats have always been associated with the legendary Paraśurāma. In more modern historical times Karnataka figures prominently in Buddhist and early Tamil works. Aśoka is said to have sent a bhikkhu called Rakkhita to Banavāsi and another to Mahiṣamaṇḍala (present day Mysore). Aśokan inscriptions have been

found in Maski (near Chitradurga, *q.v.)*, Siddāpura, and Jaṭingarāmeśvara. The *Śilappadikāram (q.v.)* of *c.* 465 A.D. mentions a Chera king as having witnessed a dance of Karnataka during one of his expeditions in the Nilgiris. The *Kathāsaritsāgara* and *Mṛcchakatika* also make mention of Karnataka. A Nepali work called *Svayambhū-purāṇa* mentions that Nānyadeva of Karnataka conquered the entire land of Nepal in 889 A.D. Professor R. Shama Sastry suggests that this king was none other than Nannideva of the Ganga dynasty. The Velpikuḍi copper plate of the Pāṇḍyan king Śaḍaiyan Parāntaka and the Tamil work *Tolkāppiyam (q.v.)* also mention 'Karunāṭaka'. A Greek play found in Oxyrincus in Egypt is presumed to have its location in the port-city of Malpe in South Kanara district. and the work is usually assigned to about the 2nd century A.D. The non-Greek words found in this play are traced to the ancient Kannada language by Dr. Hulsh. The Tamil scholar Dr. L.D. Swamy Kannu Pillai accepting this thesis opines that Kannada is in the position of an elder sister to Tamil. The *Gāthāsaptaśati* of about the 2nd century A.D. has many colloquial Kannada words in it. Karnataka is said to have had overseas trade relations right from an early period through the ports of Bhatkal, Malpe and Mangalore. In an excavation at Yeswantpur near Bangalore some gold coins of the Roman king Caligula were found.

It has long been debated whether 'Karnataka' has been derived from 'Kannada' or whether it is the other way round. Venkaṭādhvarin (*c.* 1700 A.D.) in his *Viśvaguṇādarśa* expresses the opinion that Karnataka came to be so called because of that land's popularity (atana) through hearsay. Karnataka is also sometimes referred to as 'Karṇāṭaka'. It is the opinion of some scholars that 'kar nāḍu' (land of black soil) has given the name Karnataka, while others believe that 'kan nāḍu' (land of Kannada) explains the etymology more accurately. Whatever the etymology of the word, it is obvious that the Kannada language has a long history and that it possesses a rich and valuable literature. The history and culture of Karnataka are also remarkable in their own way. The extant literature in

Kannada since the 9th century A.D. traces an even flow of the evolution of this literature and culture. Influenced by other streams while also influencing those streams, Kannada and Karnataka have a rich legacy for India and a significant contribution to make to the totality of Indian literature and culture.

Karnataka Kalyanakaraka See under *Lokopakāra*

Karnataka Music Indian music as has been rendered and practised in South India for more than six centuries now in its classical form is called *KM*, whose counterpart in another tradition is Hindustani music. It has derived its name from the fact that it was in Devagiri, capital city of the Yadavas during the medieval ages, that this musical form flourished in its initial stages. After the fall of Devagiri the scene was shifted to Vijayanagar where under the reign of Krishnadevaraya it underwent a thorough systematization and refinement at the hands of Purandaradāsa *(q.v.)*. With the break up of that empire, it received fillip at the hands of a few independent kingdoms in the South, especially that of Tanjore. It was here that its reached its zenith, thanks to the trinity of *KM*, namely, Tyāgarāja *(q.v.)*, Shyama Sastry *(q.v.)* and Muthuswami Dikshitar *(q.v.)* whose period is rightly regarded as the golden age of Karnataka Music.

As for the content of *KM* it may be said that tune *(Rāga; q.v.)* is the very soul of it. Next in importance are the *swara*-s and *gamaka*-s. The musical compositions in this style exhibit both emotion and rhythm. It is usual for the compositions in this music to be in Sanskrit, Telugu, Kannada and more rarely in Tamil. Among the categories of such compositions are the *kīrtana (q.v.)*, *kṛti* (*q.v.*), *jāvali (q.v.)*, *daru (q.v.)*, *tillāna (q.v.)*, etc. Some of its forms are employed in *Bharatanāṭyam* also and among the traditionally musical instruments in the sphere of *KM* are Veena, Nāgaswara and Flute (Veṇu). The drum, in the form of *Mṛdanga* and the *Tavil*, is also associated with music traditionally, the latter as an accompaniment for the

Nāgaswara. Among the instruments adapted for music in recent decades are the *Violin, Goṭuvādya, Clarionet, Saxophone,* etc.

Among the ace exponents of this form of music during this century, not mentioned elsewhere in this *Companion,* are such stalwarts as Venkatagiriyappa, Karaikudi Sambashiva Iyer, Emani Shankara Sastry, V. Doreswamy Iyengar, Chittibabu, and S. Balachander (all Veeṇa players), T.R. Mahalingam, N. Ramani and Prapancham Sitaram (all players of the Flute), Lalgudi G. Jayaraman, M.S. Gopalakrishnan (both in the Karnataka and the Hindustani styles), and T. N. Krishnan (all players of the Violin), Namagiripettai Krishnan and Sheik Chinna Molana (both players of the Nāgaswaram), Palghat T.S. Mani Iyer, Palghat Raghu and Vellore Ramabhadran (all players of the *Mṛdangam*), and A.K.C. Natarajan (player of the Clarionet).

Among the noted vocalists in this tradition are G.N. Balasubramanyam (also a composer), Chambai Vaidyanatha Bhagavatar, Alathur Brothers, Madurai Mani Iyer, Shemmengudi Srinivasa Iyer, Dr. M. Balamurali Krishna (also a composer), Madurai Somasundaram, D. K. Pattammal, M.L. Vasanthakumari, Dr. B. Devendrappa, K.V. Narayan Swamy, Sandhyavandanam Sreenivasa Rao, Nedunuri Krishnamurthy, Radha and Jayalakshmi, M. D. Ramanathan, and Maharajapuram Santhanam.

Kartika Tirunal Maharaj Patron of Uṇṇāyi Warrier *(q.v.)* Kārtika Tirunāl was not only deeply interested in Kathakali, but was also a composer of Kathakali literature, called *aṭṭakatha* in Malayalam. There are seven such compositions of his based on episodes drawn from the *Mahābhārata.* Besides, he was the founder of the *kathakali sabhā* at the Trivandrum palace. He is also said to have introduced innovations in Kathakali dress and acting.

Kase Sarvappa Author of *Siddeśwara caritra* dealing with the genealogy of the Kākatīya dynasty, he is a Telugu writer belonging to the early parts of the 16th century. The work is of

some importance by virtue of the historical element which is central to the composition. Starting with the mythical pronouncement that the Kākatīya dynasty originated from Shiva and Parvati themselves, the author mentions that in the year 230 of the Shalivahana era, Bhuvanaika Malla was born in the family of Madhava Sharma. The grandson of this Bhuvanaika Malla was Polaraja, the Kākatīya king, who founded the city of Warangal in 1068. The work describes the prowess of the Kākatīya kings and the glory of Warangal in quite a romantic style. It is mentioned that Pratāparudra made the aggressive Muslim army retreat from Warangal as many as 7 times, but got vanquished finally as the boon of Padmakshidevi on the Kākatīya dynasty was to be effective for a thousand years only and the time was up by the time the last battle was fought by Pratāparudra. He was taken prisoner and ultimately died by drowning in the Godavari. The historical material is not hard to sift from the romantic in *Siddeśwara caritra* which is written in the form of couplets interspersed with prose passages. As a literary work it is not of much significance.

Kasturi Rangacharya (1864-1906) A Sanskrit author of rare eminence during the contemporary times, he obtained his education in Tarka and Vedanta in Mysore under the head of the Parakala mutt. Rangacharya entered the literary field with his *Samudrayāna mimāmsā*, a polemic against Periswamy Tirumalācārya who had earlier authored a book on Voyages. At the age of twenty he proceeded to Benaras and therefrom to Nadia. He later joined the Oriental Library in Mysore in 1891 and edited several texts for publication with the help of the manuscripts available. He also authored some thirty works in Sanskrit, notable among which are *Bhāṭṭadīpika vyākhyāna, Prātiśākhya bhūmikā* and *Vacassudhātatvam.* Many of his works are still in manuscript form.

Kathakali Dance A form of drama which has long been in vogue in Kerala, the kathakali dance has a blending of dance, drama and music. Though the form in which it exists today

dates back to only about four hundred years, it is surmised that in essence it has its history dating back to no less than 1500 years. The admixture of the Aryan and Dravidian cultural forms is to be seen in Kathakali. In the evolution of this art form we find traces of influence from several social and religious art forms which have developed in Kerala over the centuries. Thus, the distinct dance and drama forms called Chaukiyār kūttu and Kuḍiyāttam as also the religious dance forms called Muṭiyeṭṭu and Tīryāṭṭam have contributed to the evolution of kathakali. Likewise, the heroic dances evolved in a social context, namely śastrakali and ezhumaṭṭukali as also the forms of folk drama called kamsanātakam and the mīnākṣinā-ṭakam have influenced kathakali. Even the more recent traditions of dance-drama, namely kṛṣṇāṭṭam and rāmanāṭyam have a bearing on kathakali as it is known today.

Chaukiyār kūttu is supposed to be a dance exclusively to be performed by those belonging to the Chaukiyār family. The performance of this dance was confined to the small stage called Kūtambalam in the temples. The Chaukiyār is the chief narrator here and he infuses a lot of humour into the narration while using a huge copper drum to mark the steps of the dance. Kuḍiyāttam, on the other hand, is a collective dance in which women also play certain roles. Expression through the face and limbs found in Kathakali is drawn from the Kuḍiyāṭṭam. The religious and social dances of Kerala are numerous and the characters put on masks on them to represent different deities and demons besides embellishing themselves with an elaborate paraphernalia. The later Kṛṣṇāṭṭam retains this feature. The religious, social and heroic dances of the medieval period are performed voluntarily on occasions and sometimes they are in the pantomime style.

It was Kunjan Nambiyār who created the now popular art forms of Kerala like the *olam tullal, parayan* and *sītānkan tullal*. The compositions for these dance dramas are in easy Malayalam and they throw light on the religious and social problems of the day. *Tullal (q.v.)* is a dance form in which the performer is a single individual doing both the singing and dancing.

Kṛṣṇāṭṭam was the making of Mānaveda, the Zamorin of of Calicut during the 17th century. The compositions here are in Sanskrit, closely following the *Gītagovinda* of Jayadeva. Tampuran who ruled over the small principality of Koṭṭarakara during the 17th century derived from the kṛṣṇāṭṭam for his rāmanāṭṭam.

Kathakali is the product of all these in content and style, with rāmanāṭṭam contributing considerably for its evolution. The *Hastalakṣaṇa dīpikā*, a work in Malayalam, describes technical details regarding the poses and their uses peculiar to kathakali. There are several compositions adapted for performance in kathakali style, the earlier among them being authored by Tampuran who ruled in Kottayam between 1665 and 1743. These are all based on episodes from the *Mahābhārata*. Kārtīka Tirunāl, the Maharajah of Travancore between 1724 and 1728, had composed a number of dance dramas for kathakali performance, also based on episodes from the epics. Swāti Tirunāl Rāmavarma who was the Maharajah of Travancore in 1813-1847 had composed about 75 songs for use in kathakali performances. Irayimman Tampi, his contemporary, has three dance dramas to his credit. The kathakali art form flourished greatly till about the middle of the 19th century. It was the great Malayalam poet Vallathol Narayana Menon *(q.v.)* who resuscitated kathakali art through the founding of the Kerala Kalāmaṇḍalam in 1930 through his own individual efforts. Among those who made it virile under Vallathol's guidance were Takazhi Kunju Kurup, Kavalaprāṇarāyaṇa Nayar, and Paṭṭikantoṭi Rāvuṇṇi Menon.

The training for a kathakali artist is quite elaborate, as it needs suppleness of the body and an agile movement of the limbs to be a kathakali artist. Further, corresponding to the mudra-s of Bharatañaṭya there are 24 mudra-s in kathakali which the artist must be proficient in. Expression of moods through a variety of facial changes is yet another accomplishment required for a kathakali artist. The attire and colour combinations for the kathakali artist are equally of importance.

It is customary for a kathakali performance to last for a

whole night. Toḍayam dance, Purruppāḍ, Melappāḍam, etc., are components of the kathakali art in performance. The music of this art form resembles Karnataka music in its essentials. Mohini Āṭṭam, a dance performed by one individual, utilises the forms of expression peculiar to kathakali.

Kathakali literature The dance-drama called Kathakali *(q.v.)* has evolved itself into its present form after passing through different phases. Its earlier phases could be seen in *Kuḍiyāṭṭam*, and the even earlier dance-dramas called *Muḍiyeṭṭum, Tirayāṭṭam, Kolam, Tullal,* and the like. It may generally be stated that kathakali is a reformed edition of the *kuḍıyāṭṭam.* Jayadeva's *Gītagovinda* became highly popular in Kerala because of its musical quality and inaugurated a new aesthetic consciousness among the artists of Kerala. The *Cākyār*-s, who until then had been specialising exclusively in dramatic art, found in the songs of the *Gītagovinda* a novel form for artistic presentation. The *kṛṣṇagītā* of Mānaveda, King of Calicut during the latter part of the 17th century, abundantly illustrates the deep influence of Jayadeva's *"aṣṭapadi"* on the dance-forms of Kerala. Mānaveda was the exponent of the Kṛṣṇa-dance, called *kṛṣṇāṭṭam* and *kṛṣṇagīta* became a handbook for this dance-form. The next stage of evolution for the *kṛṣṇāṭṭam* was the *rāmanāṭṭam* in which certain lacunae of the *kṛṣṇāṭṭam* were overcome and in which the dance-drama was raised to higher elegance. The verses sung in this dance-drama were compositions in the *Maṇiprāvāla (q.v.)* style, having an admixture of Sanskrit and Malayalam, and these verses oultined the plot of the drama. The songs for the dance-drama were in Malayalam and the dance-form retained the traditional style of presentation. The themes for these dance-dramas were usually in the context of discrimination between good and evil. With all these characteristics, the dance-drama later took its present form of kathakali.

The literature for kathakali dance-drama was extensively

provided by Koṭṭāyat Tamburān *(q.v.)* through his four works, called *āṭṭakatha*-s, namely, *bakavadham*, *kalyāṇa saugandhika*, *kimmīravadham*, and *kālakeyavadham*. All these are based on the episodes of the *Mahābhārata*. Tamburān may also be said to have given the final symbolic content to kathakali through his works mainly meant for use in the kathakali presentation. Among others who enriched kathakali literature were Uṇṇāyi Warrier *(q.v.)*, Irayimman Tambi *(q.v.)* and Vidwān Koyittamburān *(q.v.)*.

Kattabomman, Virapandya "Not a dime from me for these foreign beggars" : This was the retort of *VK* the first ever fierce opponent of the British colonisers in India, at a time when the East India Company was demanding taxes and indemnities from the kings of the south. Born in 1760 in a family of the Bobbunāyakas of Andhra, Kaṭṭabomman took up service under the Tamilian Pāṇḍya king Jagavīra who offered the kingdom towards the end of his life to former. In 1790 Kaṭṭabomman became king.

When he refused to pay taxes to the British, Jackson, an English administrator expressed his desire to meet him. An attempt was made to capture him who had gone for the meeting unattended by his guards. The attempt, however, failed. Jackson's successor obtained an army from Edward Clive who was in Madras to fight against *K*, but the latter had escaped from the capital before it was besieged. He had taken refuge at the residence of a feudal lord called Muttuvairava who later betrayed him to the British. The British offered to let him free provided he craved for pardon, which he promptly refused to do. He died on the scaffold with bold declarations of freedom from the British.

Kattakambal See under *Chovannur*.

Kattimani, Basavaraja (b. 1921) A Kannada novelist who attained great popularity and renown during the phase of the progressive literary movement in Kannada in the early 1950's, he

has also earned repute as a journalist. It is as a novelist that his literary creativity is best recognised, although he has a few short stories also to his credit. His first novel was *Swātantrayadeḍege* (Towards Freedom) published in 1944. *Māḍı Maḍidavaru* (Those who did and died) is his most popular and inspiring novel written after independence. With the 1942 Quit India movement for its plot, this novel has gone through more than ten editions so far. Published in 1951 was his *Jwālāmukhiya mele* (on the Volcano) which has the working class struggles for its principal theme. It has won the Soviet Land Nehru award for the author, incidentally. Author of more than fifty works, Kaṭṭīmani was Assistant Editor of the magazine "Usha" for sometime and also Editor of a progressive monthly called "Swatantra". *Jaratāri Jagadguru* and *Janivāra-śivadāra* are among his other novels.

Kavirajamarga The most ancient among the Kannada texts available today is the *kavirājamārga,* a technical work which outlines the creative method for literature, its language, style and metrical length. Essentially, therefore, a prescriptive work *(lakṣaṇa grantha)*, it also tells us something about the extent of the land where Kannada was spoken and about the people speaking that language. The influence of Daṇḍin, author of the Sanskrit work *kāvyādarśa,* is to be clearly seen in this work, though it is an independent work in its own right. It is obvious that there must have been creative literature in the Kannada language even before the Kavirājamārga.

The authorship of the work is usually ascribed to the Rāṣṭrakūṭa king Nṛpatuṅga *(q.v.)* of the 9th century, though some recent scholars have opined that it was authored by Śrīvijaya who was in the court of Nṛpatuṅga. Durgasimha *(q.v.)*, the author of *Pañcatantra* in Kannada, has mentioned it as a work of Śrīvijaya. Whoever its real author be, it is undoubted that it was written some time during the reign of Nṛpatuṅga, i.e., 824-877 A.D.

Kazhugumalai A place in the Kovilpatti taluk of Tirunelveli

district in Tamilnadu, it was known as Necchuzham of the Necchuzha province in ancient times. It is known for the numerous Hindu and Jain monuments constructed here. One of the marvels of the place is the partially completed "sculptor's temple" *(Veṭṭuvān koyil)*. The sculpture of this temple has a pleasing aesthetic design and depicts men and animals in a picturesque style. There is however, no inscription available relating to this temple, but on the basis of the sculptural style it is usually assigned to about the 8th century.

On another side is a monument where we have a row of images of the Jain *tīrthaṅkara*-s in sculpture. Excepting underneath these images, we have inscriptions in the *Oṭṭeluttu* Tamil script underneath all the other images of sculpture. Inscriptional evidence suggests that worship was offered to these sculptured deities at early times and on the basis of the script it is surmised that they belonged to the last decade of the 10th century.

Adjacent to Kazhugumalai village is the hill from which it derives its name and on the hill is constructed a small temple whose deity is presently called *Ayyanār*. A rock inscription within the temple suggests its period to be the 9th century. In the village itself has been found a Tamil inscription in the *Oṭṭeluttu* script. It is a memorial to two servants of a commander, Eṭṭimaṇān, also called Mangala Enādi, who had laid down their lives for their master while fighting against Caḍaiyan Karuṇāṇḍān of Malaināḍu. This event belongs to the period of Parāntaka Varaguṇa I (*c.* 768-815) as can be gathered from the same inscription.

Kedamangalam Pappukutti (b. 1909) A Malayalam poet of the present century who professed the Marxist doctrine and advocated a sweeping social revolution was Pappukuṭṭi. Delineation of the oppressed state of the poor workers is the chief trait of his poetry and his own intimate association with this class of people has lent a realistic touch to his poetry. Among the principal anthologies of his poetry is *kaḍaṭṭuvanchi*, every poem in which depicts the lives of individuals turned to ashes in the raging fire of naked poverty. His later revolutionary poems

are included in such anthologies as *Aval Parannu* and *Ñangal Chodikkum.*

Keladi A small village about 5 miles to the north of Sagar in Shimoga district (Karnataka), it was the first and most influential capital to come under the tutelage of the Vijayanagar empire that became powerful in the mid-sixteenth century. The historically famous Rāmeśwara temple and Vīrabhadra temple by its side effectively portray the past glory of Keladi. The architecture of the temples shows an admixture of the Dravidian and Hoysala styles.

Five of six inscriptions have been obtained here so far. The earliest of these is a stone inscription dating back to 1189, belonging to Tribhuvanamalla Śāntidevarasa of the Śānta dynasty. According to another stone inscription (1419) Rāmakka wife of Thimmegowda of Keladi preferred *satī* when her husband expired during the rule of Samrāṭ Devarāya I of Vijayanagar. Two copper inscriptions dating back to 1631 and 1671 are inscriptions detailing the endowments made by the two rulers of Keladi—Veerabhadra Nayaka and Somashekara Nayaka respectively. The stone inscription of 1681 belonging to Shivappanayaka's rule pertains to the installation of the flagpole of the Veerabhadra temple.

The glory of Keladi diminished due to the shifting of capital in *c.* 1560 A.D.

Kempegowda Founder of Bangalore city during the 16th century, he was the head of the feudal principality of Magadi (near Bangalore) and came under the tutelage of the Vijayanagar empire. Shifting his capital from Magadi he constructed a fort in Bangalore in 1537 after perhaps developing an already existing township into his capital city. Some temples constructed by him in Bangalore and Shivaganga, which latter he annexed to his principality in 1550, are popular places of worship even today. Jagadevarāya had him imprisoned after Sadashivarāya came to power in Vijayanagar and assumed lordship over the Yelahanka (near Bangalore) princi-

pality. It was only after five years that he was released when Ramarāya interceded with the king.

There was another Kempegowda (II) who ruled for fourteen years in Magadi and Bangalore after the above mentioned Kempegowda's reign. He came to power in 1569. He submitted himself to the authority of the Sultan of Bahamani in 1638. The principality continued to be ruled by successors in the same line till 1728 when it became part of the then Mysore State.

Kempunarayana See under *Mudrāmañjūṣa*.

Kerala A State in South India. It is usually believed that present day Kerala was part of the Chera empire during the pre-Aryan period and it had overseas trade relations with Egypt, Babylon and Phoenicia as early as during the 3rd century B.C. Ancient Sanskrit epics and Aśokan inscriptions distinctly refer to Kerala, thus indicating the antiquity of this land. Legend has it that Paraśurāma of epic fame created this land from out of the sea as a place for atoning his sins and then made it over as a gift to brahmins. The Namboodiris of Kerala are supposed to be descendants of these ancient lords of the land. Two early works in Malayalam, *Kerala-māhātmyam* and *Kerala-pazhama*, relate this legend. It is obvious that the legend was planted by those who found in it the means for preserving the ownership of land with themselves.

Recent researches have established unambiguously that there flourished a civilisation of considerable merit in Kerala during the pre-Aryan period itself. Matriarchal system seems to have been the dominant feature of this society, traces of which feature are discernible even today in Kerala. It is a matter for further investigations as to how this system of matriarchy survived for such a long period in Kerala while the system was replaced by other forms in almost every other society that was in the process of evolution. Certain other characteristics of ancient societies have also survived in Kerala until very recent times. Among some of the more backward castes, if not also among the Nāyars, a type of group marriage was in

vogue until recently. Polygamy and easy divorce proceedings have been a feature among the Nāyars for a long time. Excepting only among the Namboodiris, the system of free marriages and divorces prevailed among other social groups of Kerala. Even among the Namboodiris there is a peculiar type of marital relationship that signifies a transitional phase between group marriage and the patriarchal family. The surviving polyandrous families in Kerala which are few and far between are an indication of the ancient society where group marriage was the natural order. It is however, undisputed that all these people having different social practices belong to the same racial stock.

The Chera dynasty was the earliest to rule in Kerala according to known historical sources. For some centuries after the rule of the Cheras some form of democratic structure prevailed in Kerala under the hegemony of the Namboodiris. The Pāṇḍyas then took over and their kings came to be designated as 'Perumāls'. The Chola King Rajendra Chola defeated the then Perumāl Bhāskara Ravivarma during the first half of the 11th century thus putting an end to the 'Perumāl' rule. Thereafter Kerala came to be divided into several principalities like Kolattunāḍ, Kozhikode, Valluvanāḍ, Oḍanāḍ, Weynad, etc. It was when Kerala was thus divided that Vasco da Gama of Portugal landed in Kozhikode in 1498 A.D. The Dutch also established trade relations and ruling power here subsequently. Kerala then came to have three distinct administrative provinces, namely South Weynad (Travancore), North Kozhikode, and Cochin. The British set in still later. In 1949 Travancore and Cochin were merged into one state and the present day Kerala came into being in 1956. With a population of about two crores, the state has Malayalam for its language. Malayalam as the name of the language of Kerala is of relatively recent centuries. Originally it signified a region, meaning the land (ālam) with hills (male). 'Malayāṇma' and 'Malayāmma' were used to designate the language of this region. Malayalam belongs to the Dravidian family of languages and has an intimate relationship with other Dravidian languages, especially

Tamil. Bishop Caudwell considered Malayalam to be only a branch of Tamil, which opinion was endorsed by A.R. Raja Rajavarma in his *Kerala Pāṇinīyam*. Similar grammatical features and closeness of vocabulary in the two languages are the reasons for scholars to advocate this view. Latter day scholars armed with more linguistic researches have discounted this view. They are now deemed as sister languages more than as one being a derivative of the other. Because of the fact that parts of Tamilnadu and Kerala formed part of the same province under the Chola and Pāṇḍyan kings, the influence of Tamil on Malayalam proved to be immense. The language of official communication then was '*cendamil*' and traces of the influence of this on Malayalam are found in abundance even today. Experts in linguistics point out that some proto-Dravidian grammatical forms which became obsolete in Tamil are retained in Malayalam thus proving that the two are independent of each other, however much the similarities between the two be. It was customary to refer to the Dravidian languages in general as 'Tamil', but they were qualified by referring to different distinct regions. Kannada used to be called 'Karināṭṭu Tamil', Tulu as 'Tulunāṭṭu Tamil', and similarly Malayalam as 'Malaṇāṭṭu Tamil'.

Like other languages, Malayalam also had its dialectal variants, mainly as the southern and the northern Malayalam. Minor dialectal variations are in vogue in Malayalam even today. The social status of people speaking the language has also introduced dialectal varieties into the language over the centuries.

Malayalam has a script of its own today. Formerly the "Vaṭṭeluttu" alphabet was used for this language, but it started disappearing from about the 18th century. It was then replaced by the 'Koleluttu' alphabet, especially in Cochin and Malabar. The 'Maleyāṇma' alphabet is only slightly different from the 'Vaṭṭeluttu' and was in vogue to the south of Trivandrum. The present script of Malayalam is a product of the '*grantha*' alphabet, which was prevalent in South India from the 7th century A.D. itself. Its early transformation was into

the 'ārya eluttu' alphabet during the 9th century, which is the basis for the Malayalam script of today.

Malayalam, the language of Kerala, has a literary tradition dating back to the 10th century A.D. It has evolved through the centuries in a variety of ways with respect to both the form and the content. Elements of a new trend became manifest in the poetic style of Cerusśeri of the 11th century and more modern forms during the 17th century through the works of Eluttacchan.

Kerala has a few unique cultural forms as evidenced by the literature, folk traditions, dance, music, sculpture and religious and secular festivals. Sometimes derisively and unjustly described as a 'problem state' in India for political reasons, Kerala has displayed its creativity in art and culture extensively over the centuries.

Kerala Kalamandalam An international academy for the study of classical performing arts of Kerala, it was founded in November 1930 with a view to giving systematic training in *kathakali* by experts to students who wish to learn the art. At a time when the classical arts of Kerala were deteriorating for want of patronage, Vallathol *(q.v.)* and a few other dedicated individuals decided to make all out efforts to conserve the glorious cultural heritage of Kerala and revive its languishing arts. Raising a fund for the purpose by touring the whole country and impressing upon the lovers of classical art the need to conserve the traditional arts of Kerala, Vallathol made a momentous beginning in founding the institution. Assisted by Guru Kunchu Kurup, Koppan Nair and Ganacharya Samikutty Bhagavatar in the training of students, Vallathol laid the foundation for one of the most prominent centres of art in Kerala. Starting with only 3 students, the institution has developed into a great educational centre over the years. Originally located in a private residence at Kunnankulam, the centre was shifted to Ambalapuram near Trichur after two years. Other art

forms like *Mohiniyāṭṭam (q.v.)* were also introduced subsequently in *Kalāmaṇḍalam*. Collecting further funds through *kathakali* performances and by way of donations, the centre constructed a new building of its own by 1936. Soon after that the institution was handed over to the Government. Presently the institution runs courses of studies practically in all the performing arts of Kerala.

In addition to the site at Cheruthuruthy where the institute is located, it has now an extensive campus called Vallathol Nagar at Vettikkattiri near Cheruthurvthy. Equipped with all the paraphernalia required for the teaching of performing arts like the stage of a specified character, etc. the centre is the foremost of its kind in Kerala. Thanks to Vallathol and his able ally Mukundaraja, it flourishes in great style today.

Kerala Sastra Sahitya Parishat One of the paradoxes of human history is that "though science took birth at the tip of ancient man's stone tool and though it grew into an all-powerful, all-embracing entity following the footsteps of struggling human entity, there came a period when science was gradually dragged away from the life of the common man". The Parisad has the objective of bringing science back to the everyday life of the common man, its creator and benefactor. Having the objective of inculcating the scientific spirit among the people, the Parishat believes that true progress and change in our society are achievable only on the strong foundation of Science and the scientific spirit.

It was in 1957 that a few eminent popular science writers of Kerala formed an organisation called Sastra Sahitya Parishat with the objective of promoting popular science literature in Malayalam. This became the nucleus for the Parisad which was founded in 1962. It was in 1967, that the Parishat resolved to transform itself into a mass movement. Both the intellectual and the layman are in its fold at present. With a membership of about 5,000 in 250 units all over Kerala, the Parishat has started experimenting on a new style of work since the 70's. In 1971, the Parishat organised a statewide campaign

to coincide with its annual conference, as part of which its members addressed several meetings at different centres before arriving at the conference. Doctors, engineers and other eminent men of science, thus had an opportunity of talking to the man in the street on the topics of science.

The Parishat has a rural science forum, a rural science academy and several other sub-institutions under its wing. It brings out a large number of periodicals, books and pamphlets as part of its activities to disseminate matters of science, *Śāstragati*, *Śāstra keralam*, *Eureka*, *Grāma śāstram* and *Bāla śāstra* are the five monthly magazines published by the Parishat for different categories of members and the public. The Parishat has organised a number of science clubs and science corners, conducts "Eureka Science talent Tests" among primary school students of the State, and has many other creative activities.

Keshavadev, P. (b. 1905) One of the foremost among the contemporary novelists in Malayalam, he lives in Trivandrum. He had been with the revolutionary communists during his youth and the beginnings of his literary pursuits date back to that period in the late 1920's.In his early plays he depicted the tribulations of human existence in his region and later turned to the writing of novels with more or less the same theme. His novel *Ayalkar* (Neighbourhood) won the central Sahitya Academy award in 1964 and later the Soviet Land Nehru award. The novel portrays the changing phases of contemporary Kerala society, especially with reference to the Nair, Elava and Christian communities over the last fifty years. His present claim is that he is a humanist with no special devotion for any particular *ism* or *isms*. He has so far published more than twelve novels, eleven plays, sixteen collections of short stories, an autobiographical work in three parts, seven one-act plays, and a work on criticism. Presently a member of the Kerala Sahitya Academy, Keshavadev was a prominent figure during the tumultous period when the progressive literary association of Kerala had raised a pervasive discussion on the forms and functions of literature. He was President of the Kerala Sahitya

Academy in 1978. Among his novels are *Oḍayil Minnu*, *Branthālayam*, *Ulakka*, etc., and among the collections of short stories are *Bhāvīvaran*, *Deenamma* and *Pravāham*.

Keshava Menon, K.P. (b.1886) Born in Theroor in Palghat of Kerala, *KPK* obcained his Bar-at-law in England and set up practice at Calicut. Participating actively in the national struggle, he became an active leader of the Home Rule Party and later of the Malabar Congress Committee. It is essentially as the founder editor of the leading Malaylam daily called "Matrubhumi" that he is best known. Taking part in the Vykkom non-co-operation movement, he attained high reputation. Subsequently he went to Singapore and became a Minister in Netaji Subhas Chandra Bose's ministry. Arrested by the Japanese during the II World War, he was incarcerated in the Singapore Jail. After the war he was released. On his return to India he resumed editorship of "Matrubhumi". For a brief period he was the Indian High Commissioner in Ceylon.

The main works of Keshava Menon are biographical. Among his works of this category are the biographies of Lala Lajapat Rai, Gopalakrishna Gokhale, Bala Gangadhar Tilak, Mahatma Gandhi, Jesus Christ, etc. The other works of his are in the form of collections of articles. Known for a lucid style, Keshava Menon's works have been popular in Kerala for long. His biographical studies, as also his essays, exhibit Menon's deep optimism and clarity. He was Vice-president and working President of Kerala Sahitya Academy for sometime. His *Rāṣṭrapithavu* won the Kerala Sahitya Academy award while his *Kazhinja kalam* won the National award in 1958.

Kesiraja Author of the famous treatise on old Kannada grammar called the *Śabdamaṇidarpaṇa*, he belonged to *c.* 1260. Among his other works, none of which is available today, are the *Colapālaka caritam*, *Subhadrāharaṇam*, *Prabodhacandram* and *Kirātam*. A Jain by birth, he belonged to a family of renowned scholars. His father, Mallikārjuna, was the author of an

anthology of old Kannada poetry entitled *Sūktisudhārṇava (q.v)* and *Janna (q.v.)*. Another significant poet in Kannada, was Keśirāja's maternal uncle. His being an adept in linguistic analysis is amply demonstrated by the *Śabdamaṇidarpaṇa*, a treatise which gives us the fullest information regarding the structure of old Kannada. A work in eight chapters, it is replete with illustrations for every formulation, and it is the first independent treatise on Kannada Grammar written in Kannada language. Attempts have been made to view this work from the point of view of scientific analysis in linguistic studies. It is easily the most important source-book for the study of Dravidian linguistics.

Kibbanahalli village in Tumkur district of Karnataka, it is known for its archaeological site. Several varieties of stone implements of the early stone age period have been discovered at the foot of the Bāṇasandra hill range and on the banks of the streams flowing down this hill range in the vicinity of Kibbanahalli. The stone-axes, the cleavers and beaked implements in vogue during those early epochs of man's history discovered here are of two kinds, made in hard round stone and stone chips. Double-edged small knives of stone and small weapons with the shape of the moon's orb have also been found here. They resemble the weapons that were in use in Europe and Africa during the middle pleistocene age and subsequent times. That parts of Karnataka had been inhabited as early as 400,000 years ago is established by the archaeological discoveries made in the pre-historic site of Kibbanahalli.

Kirtana Literally meaning "to sing the praise of", it signifies the typical congregational singing of the praise of the Lord. Starting from Chaitanyadeva of the 15th century, the *kīrtana* has since evolved in a variety of forms. Jayadeva, Chandidasa, Vidyapati and a host of others have through the ages given ever newer dimensions to this category of music. What is called the *Sattriya* music *(sattra*=monastery) is also a form of *kīrtana* owing its evolution to the devotional music in Assam

cultivated principally under the influence of Sri Sankaradeva of the 15th century. In the realm of Karnataka music the foremost composer of *kīrtana*-s was Purandaradāsa *(q.v.)*, the compositions of other stalwarts of subsequent periods like Tyāgarāja *(q.v.)*, etc., also being usually referred to as *kīrtana*-s.

Kirtivarma Author of the first ever work on medicine, called *Govaidya*, in Kannada, he is assigned to the early parts of the 12th century A.D. It is a treatise in *campū* style and its only available palm-leaf manuscript is incomplete and incoherent. It deals with the medication for cattle and also describes the techniques of cauterising cattle for diseases. The author has variously described himself as Kīrticandra, Kandarpamūrti, Ratnākara, Vaidyāratna, etc.

Kittel, Ferdinand (1832-1903) A German scholar who enriched Kannada through his monumental Kannada-English lexicon, now available in four volumes, was Kittel, a Protestant Christian missionary. Educated at the Mission College in Basel, Switzerland, he received the orders in 1853 and settled down in Dharwar, Karnataka. He was in Mangalore also for some time.

While he was resident of Mercara in Coorg, Kittel prepared and published a critical edition of *Śabdamaṇidarpaṇa (q.v.)*. He also edited the *Pañcatantra* for use in schools. Another of his publications was a collection of Kannada poetry belonging to earlier epochs under the title *Karṇāṭaka Kāvyamāle*. He also wrote a few narrative poems in Kannada choosing episodes and parables from the Bible. Nineteen of his articles written in English between 1872 and 1899 are available in the "Indian Antiquary". His last work was a *Grammar of the Kannada Language* written in English.

Kodai Nayaki Ammal, V.M. A Tamil author who came into prominence during the 30's of this century, *KNA* was closely associated with Vaduvur Doraiswamy Iyengar *(q.v.)* and published a periodical called 'Jaganmohini'. It was in this peri-

odical that she serialised a number of novels, *Vaidehi* being the best known among them. *KNA* was among those novelists who presented their novels through serials in different periodicals, a practice which practically ended with *Ammal,* although it seems to have been revived subsequently.

Kodangi One of the popular characters in the Kannada open theatre where plays based on mythological themes are staged extensively. The essence of his character consists in humour and in that sense he may be viewed as the counterpart of the Vidūṣaka of Sanskrit drama although his role is more pervasive than that of the Vidūṣaka. He appears on the stage throughout the length of the play and performs the task of introducing other characters to the audience. Even outrageous comments from him on the stage are excused and they form the core of his character. Dressed in all kinds of colours and patterns he presents a veritable picture of manifold variety and constitutes the single character given to light-heartedness and humour in the traditional open theatre.

Kodava Dance The traditional dance of the people of Coorg in Karnataka at the time of harvest, which coincides with the spring season, is called the 'Huttari dance', which is also called the 'Koḍava dance', as the people of Coorg are called Koḍava-s. The word 'Puttari' from which the word 'Huttari' is derived means 'New Rice' and the *Huttari* festival is one in which the sheaves of corn are worshipped. Tradition has it that this festival is in honour of *Śrī Iggutappa* the chief among the folk deities of Coorg. There are songs associated with *Huttari* dance, referred to as *Puttari Pāṭ.* There are unmistakable resemblances between the *Oṇam (q.v.)* of Kerala and the *Koḍava* dance.

The dance consists of the men gathering in the fields taking part in a lively group dance, dressed in traditional long black tunics with a sash tied round the waist. In a circular fashion, the men carrying shields and long sticks dance while beating the sticks to a measured rhythm. But more important than the beating of the sticks to a particular rhythm is the style in

which the sticks are flayed. Those belonging to Erawa community, usually employed as farm labourers, play the pipes and drums to the accompaniment of which the *Huttari* song and dance go. The dance which is forceful in its style brings out the characteristics of the *Koḍava*-s as a martial race.

Kodungallur A small town in Kerala, now also called Cranganore, it was in ancient times a major international port town called Muziris. It was from here that trade with ancient Greece and Rome was carried on. Once the capital of the well-known Kerala ruler Cheraman Perumal, it is a town famed for its temples. Besides, it is known for the Cheraman Mosque of about 630 A.D., commonly believed to be the oldest mosque in India. Also in *K* is a church built to the memory of St. Thomas, Kottapuram being the place where St. Thomas is said to have landed. The cultural interest of *K* today also rests on the annual festival held at the Bhagavathi temple here.

Kolam Tullal One of the forms of folk art in Kerala embodying the expression of the experiences in the context of a confrontation with the as yet uncomprehended powers of nature, *KT* is a ritual in which offerings are made to the spirits in order to propitiate them. The characters participating in the dance have a rather hideous make-up with prominent head-gears and they dance to the rhythm set by some primitive percussion instruments. The paraphernalia of the participants is quite exquisite and imposing. A special feature of the dance is that there is no song as part of the performance.

Kolata A play, accompanied by folk-songs, at which the players make alternate motions and strike mutually small sticks in each other's hands, *Kolāṭa* is a popular rural art in Karnataka as in many other parts of India. Though essentially a play in which men participate, it is neither out of bounds for women nor impossible for them to cope with the movements involved in the dance, while also singing some compositions especially meant for use in this art. With its varied movements, it could

well be a good physical exercise, too, for the participants.

The *kolāṭa* is associated with festivals, processions, harvest and the like, as a means of entertainment and expression of one's joy. Using sticks of teak or some other wood of a size varying from $\frac{3}{4}$′ to $1\frac{1}{2}$′ and often coloured, the participants wear jingling bells at the ankles while playing the *kolāṭa*. Episodes from Kṛṣṇa's life are extensively adapted for the songs in *kolāṭa* among the groups of *golla*-s (herdsmen's tribe), while in north Karnataka most of the songs are by way of propitiation of *devī* (mother goddess). Other gods and goddesses also have songs devoted to them. The song, the striking of the sticks and jingling steps corresponding to the striking are the three components of *kolāṭa*, which has developed its own ritualistic procedure for a full-length programme of the play.

Kolkali A form of folk art in Kerala, it is a dance in which the performers consisting of both men and women move in a circle keeping rhythm with measured steps. The dance is accompanied by the striking of small sticks which each performer holds in his or her hands. As the song, to the accompaniment of which the dance is performed, rises in pitch, the performers reach the point of climax in brisk movements. As the dance is performed on a wooden stage specially constructed for the purpose, it also has the name of *Thattinmolkali*.

Konkani A language spoken in parts of Maharastra, Goa and Karnataka, it has been the subject of dispute among scholars. By some it is viewed as a dialect of Marathi, by some others as a dialect of Kannada, and by yet others as a language in its own right. It is, however, usually accepted that it belongs to the non-Dravidian group of languages. It is also presumed that it has evolved independently from the form of a *Prākṛt* language. It is in the districts of Karnataka where it is spoken that it is retained in its earlier form to the best extent. Elsewhere, it has come very much under the influence of regional languages,

especially Marathi. Several idioms and proverbs of the Kannada language are to be found in it with almost a literal translation. The give and take between the two languages of Kannada and Konkaṇi with respect to vocabulary is also quite profuse.

Konte Konangi Like the characters of Mādhavi, Sairandhri, Vidūṣaka, Bangārakka, etc, in the traditional Telugu theatre, *KK* also is an inevitable prominent character. Corresponding to the *Koḍangi (q.v.)* of the Kannada theatre, he contributes to the element of humour in the Telugu theatre besides playing the role of the rapporteur on the stage.

See also under *Koḍangi*

Koothu A classical form of dance in Kerala, it is especially performed by the Chākyārs, a caste professionally given to this art form. One of the oldest of the theatrical arts in Kerala, it (literally meaning 'dance') and is particularly associated with the temples. The performers not only dance, but also recite the texts in which are narrated stories from the epics. The text which is usually in Sanskrit is interpreted in Malayalam as well. Another feature of it is that the element of humour forms an essential part of the presentation. It is not unoften that witty analogies and allusions to topical political and social events are brought in during the narration. There is no set text obviously for this part of the performance. The performers here have a special type of head-gear as part of the make-up. Because of its performance by the Chākyārs, this art-form is also refered to as *Chākyār Koothu.*

Koravanji A nomadic tribe quite popular in south India until recently. The uniqueness of dress, fortune-telling, and singing are its chief characteristics. This is elaborately depicted in folk-art and figures sometimes even in the *Bharatanāṭyam* recital.

The word *Koravanji* occurs in all the major Dravidian language. Living in hilly regions, this tribe took to rearing cattle, bamboo-work and hunting for its livelihood. The womenfolk

of this tribe specialise in fortune-telling. Nomads as they are, they are usually well-versed in more than one Dravidian language. There are legends which describe them as the children of Pārvatī. In folk literature the character of *Koravanji* is portrayed in manifold forms. There are many *Yakṣagāna* plays *(q.v.)* under the names of *Pārvatī-koravanji*, *Brahma-koravanji*, *Padmāvati-koravanji*, *Arjuna-koravanji*, *Manmatha-koravanji*, etc. *Koravanji* figures as a character sometimes in classical Kannada literature also.

Koravanji (Telugu) It is the first art form in Telugu in the context of the theatre and a similar form of which is prominently available in the other south Indian languages as well. *K* is originally a woman with the attire required for performing specific types of dance. Other names for these specific dances are *Ganṭulu*, *Bindulu*, *Gonḍli*, etc. For all practical purposes the Telugu *K* is the same as the Kannada *koravanji (q.v.)* and the Tamil *kuravañji (q.v.)*.

Kottayat Tamburan A Malayalam poet of the 17th century who had equal command over both literature and music, he was well-versed both in Sanskrit and Malayalam and could compose poetry in both the languages. Author of a few scholastic works, he was especially known for his acting abilities on the stage. He is the author of four *aṭṭakatha*-s for presentation in Kathakali dance, namely, *Bakavadham*, *Kalyāṇa Saugandhikam*, *Kimmīra Vadham*, and *Kālakeya Vadham*, among which the last one is his most important work.

Kovai A particular form in Tamil literature goes by the name of "Kovai", the characteristic of which is that several stanzas are strung together as inter-related stanzas. Love poetry of the Sangam period used to be composed in the form of independent and self-contained pieces. "Kovai" on the other hand, relates in one sequence the feelings, moods, and events of love as experienced by the two lovers. The stanzas in such a sequence are of a single pattern. For instance, a "Kovai" may

be a compendium in four hundred stanzas delineating four hundred types of the manifestation of love. These four hundred types may start with the first meeting of the lovers and extend upto the full-fledged life that they lead as man and wife at a subsequent stage including the rearing of children and the like. The stanzas thus will stand in a sequence narrating the history of love or the evolution of the life of love.

Among works of this category is the *Pāṇḍikkovai* written during the 6th-7th centuries A.D. celebrating the exploits of the Pandyan king Neḍumāran. The prowess, munificence, battles, victories, etc., of Neḍumāran are extolled here. Māṇikkavācagar in his *Tīrukkovaiyār* has extolled Śiva. During later times, kings, patrons, and deities have been made subjects of works of the "Kovai" category. Only a few "Kovai" works have come down to us. A significant one among them is the *Tañjaivāṇan-kovai* by Poyyāmolippulavar of the 13th century.

Koyittamburan, Keralavarma Valiya (1845-1915) One of those who contributed to the development of modern prose in Malayalam literature, he had headed a committee to prepare text-books in Malayalam for schools as early as in 1869. Text-books on Science, History, Geography and Economics were published by him, besides a translation in Malayalam of a Dutch novel entitled *Akbar* in 1880. He translated Kālidāsa's *Abhijñāna Śākuntalam* into Malayalam in 1882. His best known poetical work is the *Mayūrasandeśa* which abounds more in verbal gimmicks than in real poetic talent. This was written by him on receiving news of the death of his wife when he was in jail for his participation in the national struggle for independence.

Koyittamburan, Kilimanur Vidwan (1825-57) A composer of *aṭṭakatha*-s for presentation in Kathakali dance, he was in the royal court of Swāti Tirumāl *(q.v.)* during his reign (1829-46). The foremost among his *aṭṭakatha*-s is the *Rāvaṇa Vijayam* which in addition to its artistic construction also sheds light on man's predilections and behaviour. In the portrayal of Rāvaṇa's

character, Tamburān has followed an independent path whereby the demon no longer is despicable as a monster but is in many ways extremely human. He has his foibles, however, which make him what he is. Incidentally, Rāvaṇa is here depicted as a fine connoisseur of fine arts by Tamburān, who was an adept in both Sanskrit and Malayalam.

Kridabhiramam Among the courtesans of the Kākatīya king Pratāparudra was Machaladevi, in whose honour was authored a play called the *K* by Vallabharāya. The play is said to have been staged in Warangal during Machaladevi's time. Based essentially on Tripurāntaka's Sanskrit play called *Premābhirāmam*, this play, described as a *Vidhi nāṭaka*, is ascribed to Śrīnātha *(q.v.)*. That the work belongs to the 14th century is, however, undoubted and it focuses attention on the varieties of entertainment that formed part of the festivals of Warangal during those times.

Krishnadevaraya The most renowned among the monarchs of the Vijayanagar empire, he ruled during the 15th century. His royal court is said to have been studded with poets of great calibre representing different languages. Besides being thus a patron of the arts and artists, he was himself an eminent author in Telugu and Sanskrit. The best known work of his is the *Āmuktamālyadā* in which he mentions a few other works of his like *Madālasā Caritre*, *Satyavadhū Prīṇana*, *Sakalakathāsārasangraha*, *Jñāna cintāmaṇi* and *Rasa mañjari*, some of which are not extant today. These are all Sanskrit compositions.

The *Āmuktamālyadā*, also called *Viṣṇucittīya*, is based on some Tamil Vaiṣṇava tradition. It might incidentally be noticed that he was himself a Vaiṣṇava who lived during the time of the Vaiṣṇava revival. The plot revolves round a girl who used to offer garlands worn by her to the deity with whom she had fallen in love. Viṣṇucitta, the priest, was informed by the deity himself in a dream to take the girl to Śrīrangam and have her married to the deity there, as legend goes. A poem written in a high flown style, it throws light on the socio-economic condi-

tions of the period, although it is essentially a poem with a religious bias.

The authorship of this work is sometimes attributed to Allasāni Peddana *(q.v.)*, because a few stanzas of Peddana concerning Krishnadevaraya's prowess as a king are prefixed to the poem as introductory verses. The style of the present work as distinguished from that of the works of Peddana, however, proves to be contrary. The author's deep insight into human nature is clear throughout the composition.

Krishnadhwari A scholastic Telugu poet of the 17th century, he was in the court of Raghunātha. Besides authoring a few poems and plays, he has written technical works concerning literature and music. He is also the author of *Naiṣadhapārijātīyamu*, a poem which has a double sense all through. Such poems are called *Dvyarthīkāvya*. *Raghunāthabhūpāliyamu* is a work on rhetorics wherein all the illustrative stanzas refer to the glory of Ragunātha. *Tālacintāmaṇi* is his work on music, while his *Kalyāṇa Kaumudi Kandarpa* is a play adaptable for presentation in the *Yakṣagāna* style.

Krishna Iyer, E. One of the most prominent pioneers in the organisation of institutions for the training of artists in dance and music, he was himself an exponent of *Bharatanāṭyam* and the *Bhāgavata mela* dance dramas. In fact, Krishna Iyer's crucial role in the consolidation and furtherence of *Bharatanāṭyam* and *Bhāgavata mela* is often equated with that of Vallathol *(q.v.)* in the context of *Kathakali (q.v.)* in Kerala. Trained under the highly renowned exponent of *Bharatanāṭyam*, namely Melathur Natesh Iyer in both the styles of *Bharatanāṭyam* and *Bhāgavata mela*, Iyer had to fight against heavy odds for almost a decade from 1925 before bringing about something like a renaissance in the field of classical dance and dance-drama in South India. In the revival of folk music, indegenous puppet shows and a variety of folk dances, Iyer relentlessly struggled for about three decades. One of the founders of the Music Academy of Madras in 1928, he was also responsible for starting a journal under

its aegis. Among the talented artists who received guidance and encouragement from Krishna Iyer are such stalwarts like Ramgopal *(q.v.)* and Balasaraswathi *(q.v.)*. For a long time he headed the Bharatiya Natya Sangha in Madras, an institution devoted to the cause of Indian music, dance and drama.

Krishna Iyer, Ghanam Born in Periya Tirukunram, near Tiruchirapalli in Tamilnadu, in the 19th century, he obtained his music lessons initially from Ādi Appayya, and later the singing of the *ghana* under Bobbili Kesavaiah. It was because of his skill in the latter that he came to be known as Ghanam Krishna Iyer. He was in the Tanjore Court for a long time.

His musical compositions in Tamil belonging to the category of *pada*-s are considered to be some of the best under that category. What Kshetrajna *(q.v.)* is to the Telugu *pada*-s, Krishna Iyer is to Tamil *pada*-s.

Krishnakavi A Sanskrit author from Kerala, he is the author of *Bhārata carita* in 12 cantos dealing with the well-known story of Śakuntalā. Belonging to the 15th century, he has introduced a few innovations like a magic mirror through which the hero can see any object in any part of the world and also make himself seen by any one he wants. This acts as a substitute for Kālidāsa's signet ring and it is also through this that Duṣyanta and Śakuntalā come to know each other.

Krishnamacharya Hailing from Hosadurga in Chitradurga district of Karnataka, he is a Sanskrit author, best known for his *Parakālaguruvijaya campū.* Born in 1839, he had his early education in Mysore and education in philosophy under the head of the Parakala mutt in Mysore. It is about this preceptor of his that he has authored the *campū* named above. He himself later on became the head of Parakala mutt in 1885. His works are more than fifty in number, among which are ten works in the *campū* style, a work on astrology, grammar and rhetorics each, three plays and a few works on *Viśiṣṭādvaita* philosophy. He has authored a number of devotional panegyrics.

Krishnamacharya, Dharmavaram Among the earliest playwrights in Telugu, whose pre-eminence as a dramatist has been highly celebrated. He laid out a new path for Telugu drama to traverse during the latter part of the 19th and the first few decades of the 20th century. Of the more than thirty plays he wrote, only thirteen have seen the light of day, among which the more prominent ones are the *Viṣāda sārangadhara* (1889), *Chitra naṭīyam* (1886) and *Prahlāda* (1914). Deeply acquainted with English drama as he was, he adopted several characteristics of the English drama in his own plays. The division of an act into several scenes, the inclusion of prologues and epilogues in the play, long soliloquies, and introduction of the tragic element into the play are some of these characteristics. Krishnamacharya is often referred to as the "Āndhra-nāṭaka Pitāmaha" (grandfather of the Telugu drama), a title conferred on him in 1910 by the chief of the Gadwal province.

Krishmurthy, J. (b. 1895) On spotting him young and recognizing in him a supreme personality in the making, Annie Bessant took him under her wings along with his brother Nityānanda. Taking upon herself the responsibility of bringing them up, she believed that he was a messiah who was destined to lead the world towards emancipation. In order to ensure that his message reached the teeming millions, she organised a society called "the order of the star" and made him its leader. She also provided for his education in England.

But Krishnamurthy soon chalked out a path for himself. He averred that realisation of the Truth is an individualistic endeavour and thus he abstained from being a preceptor. Not one given to following any path set by others nor of accepting opinions at random, he is no blind follower of any religion or of any "voice of the Preceptor". Likewise, he discouraged others from following his path indiscriminately. Life, according to him, is more important than any religion, idea, or faith. As a corollary it also follows, according to him, that Truth strikes one in a pure form if one keeps life disentangled from faith and tradition.

Jiḍḍu dissolved the "order of the star" one fine morning, much to the disillusionment of Annie Bessant and hundreds of other disciples who had until then believed that he was the incarnation of a Buddha or a Jesus Christ. He also renounced the many abodes and lecture halls that had been constructed for him in different cities of the world. A modern philosopher of international fame, he became an independent thinker much against the hopes of disciples that he would be the "religious leader and preceptor" of the whole world one day. He remains aloof from societies and organisations and continues with his individual philosophical thought.

Krishnamurthy, R. (1899-1954) Popularly known by his pen-name "Kalki", he is an established journalist in Tamil as editor of the Journal "Kalki", besides being a significant short-story writer. He was at different times editor of "Navashakti", "Vimochanam", and "Anandavikatan" and wrote short-stories, essays and criticisms under the pen-name "Kalki" in the journals. He has many other pseudonyms also like Vyavasāyi, Tamil Magan, Yaman and Agastyar. It was in 1941 that he founded "Kalki" with many novel features. The historical novels of this author are of a high order, while his social novels breathe the air of nationalism. He is also a composer of some songs in Tamil.

Krishnamurthy Sastry, Sripada (1866-1961) A prolific author in the Telugu language with more than a hundred works to his credit, he came to be honoured as a state poet towards the end of his life. Among his more than a hundred works are those belonging to the categories like *Purāṇa*-s, *Prabandha*-s, plays and prose works. Prominent among his plays are *Bobbili yuddham*, *Vīrasena vijayam* and *Yājñavalkya nāṭakam*. Honoured with such titles as *Mahāmahopādhyāya*, *Kavirāja* and *Kalā prapūrṇa*, he prepared the translations of *Bhārata*, *Bhāgavata* and *Rāmāyaṇa* in Telugu anew. Felicity of expression and scholas-

ticism are the chief characteristics of his works.

Krishna Parijatha A refined form of what is called the *Doḍḍāṭa*, an open air presentation of a play overnight, it represents a theatrical mode highly popular in north Karnataka. It was a folk poet and artist namely Kulgod Thimmanna of Gokak who popularised this theatrical play originally authored by an earlier folk poet, Aparala Thammanna of Raichur who lived during the early 19th century. The original of this play shows clear marks of the influence of *Yakṣagāna* through the many verses occurring therein. Kulgod Thimmanna added a few lyrics of his own to the original composition and staged it as a drama. What Thimmanna did was to retain the love theme of the play but change the mode of presentation. The chorus still continued to be on the stage but the individual characters were made to sing their respective songs. Women artists were also introduced. A new experiment, it marked the turning point of the theatre, the folk theatre evolving itself into professional theatre.

Krishna Pillai (1827-1900) A Tamil author who got converted to Christianity, he became Harry Alfred and expressed his deep religious sentiment in all his works. Styled on the earlier devotional literature in Tamil, these works highlight the Christian doctrine. His first work, *Rakṣaṇya Yātrikam* is a poem in 800 stanzas having John Bunyan's *Pilgrim's Progress* for its prototype. His other works are *Rakṣaṇya Samaya Nirṇayam*, *Rakṣaṇya Manoharan* and *Rakṣaṇya Kural.*

Krishna Pillai, E.V. (1894-1938) One who gave a new direction to the Malayalam short-story during its formative stages, he is also a dramatist. A humourist and satirist par excellence, he is the foremost short-story writer of his times in Malayalam. Most of his stories contained in the four volume collection under the title of *Kelisaudham* had been published first in the magazines and monthlies of the day. In the development of plot and characters, Krishna Pillai made a depar-

ture from the practice of his predecessors.

Besides being a skilful dramatist, Pillai was a good actor on the stage. More or less styled on the model of the plays of C.V. Raman Pillai *(q.v.)*, Krishna Pillai wrote such plays as *B.A. Māyāvi*, *Peṇṇaralu Nāḍu*, *Praṇaya Commission*, *Vismṛti*, etc. It was the dialogue in the plays which caught the imagination of the audience most. So close are the two Pillai-s in their practice of the dramatic art that *C.V.* and *E.V.* are customarily mentioned together in the sphere of Malayalam drama.

Krishna Pillai, S (b. 1916). Award winner of the Kerala Sahitya Nataka Academy for his play *Marupacca* (Mirage) in 1978, he served as Professor of Malayalam over a long period and has distinguished himself as a playwright and an author. It was he who introduced Ibsenism into the world of Malayalam drama and created a storm therein. Also author of a history of literature, he is best known as a dramatist through his plays like *Bhagnabhavanam*, *Anuranjanam*, *Kanyakā*, *Balābalam*, etc.

Krishnappa Bidalam (1866-1931) A renowned musician in the court of Krishnaraja Wodeyar of Mysore, he had been awarded the title of 'gānaviśārada'. He hailed from a village near Udipi in South Kanara district. Born in Mysore, he lost his father at an early age and started earning his livelihood by singing devotional songs at a temple. At the initiative of a few members of the public, he took to disciplehood with Karur Ramaswamaiah, an ace musician of the times in Mysore. He later continued his study of music under Veena Seshanna *(q.v)* For sometime he was associated with a theatrical company, but later took to music in a full-fledged way. Among his foremost disciples was the great violinst T. Chowdaiah *(q.v.)* and among those who perpetuate his tradition mention may be made of B. Devendrappa, R. R. Keshava Murthy and Bangalore Nagaratnamma. Krishnappa composed a few songs in the name of Srikrishna.

Krishna Rao, A.N. (1908-1971) One of the most popular nove-

lists in Kannada, who is better known as *a.na.kṛ*, he had very little of formal education.

He started a monthly magazine called "Kathānjali" in 1929 for the publication of short stories. He worked for the "Bombay Chronicle" for sometime in 1935, but soon returned to Bangalore and took to a literary career exclusively, after a brief innings as editor of a cultural monthly called "Viśvavāṇi". During this period he took an active interest in the activities of the Kannada Sahitya Parishat *(q.v.)* and became the first editor of its organ entitled *Kannaḍa Nuḍi.*

It was in 1934 that his first novel, *Jīvanayātre,* was published. *Sandhyārāga* established him as a prime novelist. Among his other novels are *Mangalasūtra, Naṭasārvabhauma, Gṛhalakṣmi* etc. His works have crossed the two hundred mark and over a hundred of them are novels.

His viewpoint was that it is the function of literature to mirror the lapses, objectives, and struggles of contemporary society. His novels make a sincere attempt to practise this philosophy. In the course of his creative work with this standpoint, he came into contact with the All India Progressive Writers' movement and founded its chapter in Karnataka in 1943-1944.

He is also author of many short stories and plays. *Kāmana Solu* (1942) and *Agnikanye* are among the anthologies of his short stories. Among his biographical sketches are those on T. P. Kailasam *(q.v.)* and a number of artists of Karnataka. He has two autobiographical accounts also to his credit. Several of his works have been translated into many Indian languages. A successful novelist, he was also deeply interested in art, history and religion. His criticism of the paintings of Raja Ravivarma *(q.v.)*, for example, evoked a lot of discussion in circles of art.

Krishna Rao, Mudavidu (1874-1947) One of the pioneers of the Kannada movement during the twentieth century, he is often referred to as the lion of Karnataka because of the inspiring leadership he gave to make Kannada a living force among

the people. His activities varied from the theatre to journalism and literary work. Independent India and unified Karnataka were two of his cherished dreams, for the attainment of which he participated in the independence struggle and also worked in an underground revolutionary organisation. He had organised a sword-bearing troop of tribals as part of this work. Himself a noted singer, he trained scores of young actors and singers in the theatre. He also authored a play entitled "Premabhanga". One of his historical novels published in 1904 narrates the story of the siege of Chittoor.

Krishna Rao, U. S. (b. 1912) A scientist turned dancer, he started his career as a drummer and accompanied Ramgopal *(q.v.)* during his itenararies as a dancer. A pioneer in dance in Karnataka, he worked relentlessly for the propagation of the art of dance together with his wife U.K. Chandrabhaga Devi. Teacher, author, choreographer and a reputed dancer, he has his roots in tradition, having been trained under Meenakshisundaram Pillai of Pandanallūr *(q.v.)* for the Pandanallūr style and under Guru Kunju Kurup for the Kathakali style.

Chandrabhaga Devi, his wife hails from the South Kanara district of Karnataka and had her initial training in dance under Dr. K. Shivarama Karanth *(q.v.)*. Along with *USK* she had her *Bharatanāṭyam* training under Kolar Puṭṭappa and has long been an inspiring danseuse of high repute in the whole of India. She has always participated fully in all the artistic pursuits of her husband; so much so, it is customary to refer to the two of them jointly while discussing their artistic endeavours.

USK and his spouse have been joint winners of several awards including the one by the Karnataka State Sangeet Nritya Academy in 1980. They have held teaching assignments with distinction in the Bangalore University and the Bharatiya Vidya Bhavan respectively for more than a decade, besides being partners in the running of their own institute of dancing in Bangalore. During a span of about forty years, the two have given more than a thousand and five hundred shows all

over India, U.K., Europe, U.S.A., South-East Asia and Canada. They have also given more than eight hundred lecture-recitals on Dance in India and abroad.

Evaluated as two of the most authoritative experts on Indian Dance, he and his wife Chandrabhaga Devi have authored several articles on different aspects of Indian dance and its history in addition to works of an independent and scholarly nature. The two have assisted in the translation into English of the text *Lāsya ranjana* and have posed for more than 150 illustrations for the same. He assisted by his wife, is the author of A Dictionrry of *Bharatanāṭya* (in English) and the two have collaborated in the production of a text-book of dance in Kannada entitled *Nṛtyakalā.* Their *Gejjeya Hejje Nuḍi*, a trave logue in Kannada, has won the award of the Karnataka State Sahitya Academy. It is authored by Chandrabhaga Devi.

Krishna Reddy, N. (b. 1925) Trained in the sphere of Fine Arts at Shantiniketan and the Slade School of Fine Arts, London, he studied sculpture with Zadkine and engraving with Hayter in Paris. He has been associated with institutions of Fine Arts in India and the United States of America and he was Associate Director of the *Atelier* in Paris for many years. Among the international exhibitions in which this noted artist of Andhra Pradesh has participated are the Biennales of Venice and Paris as also the shows in Vienna, Brussels, London, New-York, etc. His one man exhibitions have also been held in several countries. Among the centres where his collections are to be found are the Bibliotheque Nationale of Paris, Rome and Brussels and the Museums of Modern Art in New York, New Delhi, London, etc.

Krishna Shastri, A.R. Born in 1890, he worked for sometime at the Oriental Research Institute in Mysore before taking to teaching Kannada at the Bangalore Central College and the Mysore Maharaja's College in succession. A profound scholar, he authored such critical works in Kannada as *Bhāsakavi* (1933) and *Samskṛta Nāṭaka* (1937) initially. Among

his later works are *Vacanabhārata* (1950), *Kathāmṛta* (1952) and *Bankimcandra* (1960), the last of which was awarded the Central Sahitya Academy prize. Among his works for children is *Nirmalabhārati*.

During the period when Kannada was coming into its own, Krishna Shastri was among those who gave a fillip to its language and literature by inspiring a host of pupils who came under his purview. With the deep scholarship that he had in Sanskrit, Kannada, English and Bengali, he gave a new dimension to Kannada studies. He and his colleague T. S. Venkannaiah *(q.v.)* used to be referred to as the "Aśvin deities of Kannada" because of the way in which they were guiding the pupils.

Krishna Sastry, Hosakote (1877-1928) The first to decipher the Asokan inscription found in Maski of Raichur taluk of Karnataka in 1915, he was in the service of the Government of India in Udagamandalam in the Department of Inscriptions. The Maski inscription which is in the *Brāhmī* script has come to occupy a significant position in the study of the Asokan era. Having studied Mathematics for his graduation in Bangalore, Sastry was drawn towards Archaeology and inscriptional studies by Dr. Hulsh, a noted German scholar. An adept in several languages, he established himself as an authentic decipherer of inscriptions and contributed greatly to the understanding of many an inscription. His work has helped later researchers to go to the original sources for the reconstruction of the history of the past in more ways than one, especially in the context of the Vijayanagar empire, and the dynasties of the Hoysalas, Cholas, and Alūpas. As Editor of the *Epigraphica Indica* also he rendered signal service. An expert in Numismatics also, he has authored a book on the images of deities in South India.

Krishna Warrier, N.V. (b.1916) A Malayalam poet who believes that poetry must always be subjected to new innovations, he fought consciously for liberating Malayalam poetry from extreme emotionalism that characterised it since the days of

Changambuzha *(q.v.)*. *Nīṇḍa kavitagal* is an anthology of poetry resulting from such efforts, the others being *Kure kūḍi nīṇḍa kavitagal* and *Koccukoman*. His narrative poems show a blending of imagination and realism and thus create a new atmosphere until then unknown to Malayalam poetry. He seems to owe this to the works of Wordsworth and Coleridge. "Palaya-ppāṭṭu" and "Engineer Ānakkāran" are among his notable poems in which realism and romanticism are juxtaposed. Author of several poems, Warrier has enriched the fields of fiction, drama and travelogue also in Malayalam. A well-known poem of his is centred round the figures of Gandhi and Godse where he makes an effort to view the machinations of contemporary society in the person of Godse, while in Gandhi is seen the goodness of life.

Krsnagatha Drawn towards the folk songs, a few scholar poets in Malayalam attempted to compose songs in the folk tradition style. A classic illustration of this trend is the *Kṛṣṇagāthā* of the *Kṛṣṇapāṭṭu*, composed during the middle of the 15th century with the metrical style of the poem entirely borrowed from folk songs.

Its author was Cheru Cherry Namboodiri who transcended the *maṇipravāla (q.v.)* style although he lived at a time when it was the prominent style in Malayalam literature. Himself a profound scholar in Sanskrit literature, Namboodiri presents himself essentially as a Keralite, writing for the people of Kerala. Earlier than Ezhuttacchan *(q.v.)* in the creation of literature based on legends drawn from the epics, Namboodiri was the earliest among Malayalam poets to introduce the element of modernism into poetry. Among the early poets wielding a powerful influence on the modern Malayalam poets, Cheru Cherry Namboodiri easily ranks the highest.

Krsnalilasuka A Sanskrit poet who has been described as "Jayadeva of the South" by Dr. O.C. Ganguli, *K* of the 9th century was from Kerala and is the author of *Kṛṣṇakarṇāmṛta*. Also called 'Vilvamangala', he is ascribed to the 13th century

by a few historians. Another work of Līlāśuka is the *Bālakṛṣṇa Stotra*. Yet another work ascribed to him is a *Prākṛt* poem entitled *Śrīcinham*. There is an opinion that these are works authored by different *Vilvamangala*-s. The *Śrīcinham* is a poem in twelve cantos which exemplifies the rules of *Prākṛt* grammar as enunciated by Vararuci in his *Prākṛta Prakāśa*. The Kerala version of the *Kṛṣṇakarṇāmṛta* contains 303 stanzas, while the Andhra version of the same contains 399 stanzas. Another work of Līlāśuka is *Puruṣakāra*, a work on Sanskrit grammar in the form of something like *vārtika*. More than twentyfive other works are ascribed to this author most of which belongs to the category of devotional poetry.

Krsnattam See under *Kathakali dance*.

Krti A particular form of musical composition in Karnataka representing an aspect among the many styles of creating music is called the *kṛti*, the other styles being *varṇam (q.v.)*, *padam (q.v.)*, *jāvaḷi (q.v.)*, etc. The *kṛti* is a composition in a particular tune *(rāga; q.v.)* set to a particular rhythm *(tāla; q.v.)*. Also called *kīrtana (q.v.)*, the *kṛti* is "that which is made or created" in musical style. If a distinction is to be made between *kīrtana* and *kṛti*, it may well be said that the former is more devotional in content and hence the words of the composition are of great importance, while in the latter the emphasis is on the musical structure itself. Further, while the tune *(rāga)* for a *kīrtana* is the choice of each individual musician, that for a *kṛti* is fixed by the composer himself. The same thing is true of the *tāla* and staff notation, too. It must, however, be said that most of the classical musical compositions in Karnataka music are of a pronounced religious variety, the literary value of which may not always be significant. But this does not preclude a composer from creating a secular *kṛti* in the classical musical style.

A *kṛti* in Karnataka music has three components, namely

the *Pallavi (q.v.)*, *Anupallavi (q.v.)*, and *Caraṇa (q.v.)*. It provides the essential foundation for an elaborate musical edifice in the actual rendering of the musical composition from the point of view of the performing artist.

See also under *Sangati*.

Ksetrajna Originator of what are called as "pada-s" in Karnataka music, he belongs to the seventeenth century and has allegedly composed more than 4200 pada-s. Not much is known of his personal life. What is, however, certain is that he belonged to the Andhra Land, although he is said to belong to Krishna district by some and to Chittoor district by others. It was because of the extensive pilgrimage tours that he undertook that he came to be called Kṣetrajña or Kṣetrayya, it is claimed. He visited Kanchi, Madurai, Rameswara and Tanjore and composed songs devoted to the deities of these centres. He received honour at the court of Golconda where also he composed a few pada-s. Like Jayadeva, Kṣetrajña belongs to the tradition of divine love as evidenced in his works. One of the specific features of his compositions is that he makes a liberal use of colloquial Telugu while bringing out the emotions of the characters chosen by him in his songs. The extant pada-s of Kṣetrajña amount to only 332. Tāllāpākam Aṇṇamācārya seems to have acted as a great influence on Kṣetrajña.

Kucipudi Dance Kūcipuḍi is a place in the Krishna district of Andhra Pradesh. During the 12th and 13th centuries there originated a dance form in this region and it has been evolving into chaster forms since then. It is popularly known as "Kūcipuḍi dance".

It was as a movement to conserve the purity of the traditional art of dancing, which the professionals had gradually been ignoring, that the technical nuances came to be stressed by the more orthodox exponents of dance with Kūcipuḍi for their centre. The significance of the place cannot be underestimated, because it formed part of the Kākatīya kingdom where dancing received special royal support and patronage.

During the 12th century there was in the royal court of Gaṇapati Mahārāja, the Kākatīya king, a dancing teacher and adept, namely Guṇḍāmātya, who had been entrusted with the task of teaching dancing to Jayappanāyaka, who commanded the batallion of the elephants in the Kākatīya army. This Jayappanāyaka not only became a great performer, but he also wrote a treatise on the art of dancing entitled *Vṛtta Ratnāvali.* This treatise introduces us to the religious and secular dance forms that were in vogue during the 12th century. Also during this period was evolved a new tradition of dancing, called the "Mārgīya tradition", to which the Brahmins of the region also made significant contributions through the *mela* s consisting of the singing troupes. There is evidence that around 1500 A.D. there was received in Vijayanagar a Kūcipuḍi troupe which performed a play. Influenced by the Vaishnava cult, the roving Kūcipuḍi troupes took to performing dramas and dances based on episodes from the *Bhāgavata,* for which reason they earned the pseudonym of *Kūcipuḍi Bhāgavata*-s. The dance-drama developed therefrom.

The Kūcipuḍi artists migrated to Acyutapuram near Tanjore, after the fall of the Vijayanagar empire, as they got the village as a gift from the king of Tanjore. The village is now called Melattūru. Meanwhile, Kūcipuḍi itself continued as a big centre for cultural and artistic creativity between 1560 and 1660 and produced such stalwarts in music and dance like Kṣetrajña, Tīrtha Nārāyaṇa Yati and Siddhendra Yogi—the last named of whom gave a new turn to the until then existing dance-form. For all practical purposes, he was the founder of the Kūcipuḍi dance as we know it today. To exemplify his concept of dance-drama, he composed the *Pārijātaharaṇa* and taught it to the Kūcipuḍi artists. It is a dance-drama which communicates at two levels; at one level it delineates the depth and power of love and at another it illustrates the relationship between the individual soul and the Supreme Being. It became almost a rule with the Kūcipuḍi performers that at least once in one's lifetime every Kūcipuḍi artist should play the role of Satyabhāmā and also dedicate himself to this art. The Nawab

of Golconda, Abdul Hasan Kutb (1672-1687) gifted the village Kūcipuḍi to those artists who had dedicated themselves entirely to the art, as evidenced by a copper plate gift deed.

The *Pārijātaharaṇa* has a blending of drama, dance and music. But the Kūcipuḍi stage is simple in style. The front portion of a village temple could itself be transformed into the Kūcipuḍi stage. The audience sitting in the open air witness the night-long production of the dance-drama. As time passed, another Kūcipuḍi drama, called *Golla Kalāpa* was developed. It is a play in which a herdswoman seeks to establish that she is in no way inferior to a Brahmin in matters of culture, wisdom education and prestige.

The Kūcipuḍi dance has an elaborate paraphernalia, while its music is of the *Mārgīya* style. It has evolved itself into a more sophisticated art form in more recent times. Among the notable Kūcipuḍi artists of contemporary times are Cintā Krishnamurthy of Kūcipuḍi theatrical group and Vedāntam Satyanārāyaṇa who excels in playing female roles.

Kudala Sangama The place of confluence of the rivers Krishna and Malaprabha in Karnataka, Kūḍala Sangama is a pilgrim centre about ten miles to the north of Hanagunda in Bijapur district. The Sangameśwara temple here belongs to the Chālukyan style and is reputed for the phallus image at the temple. A certain Jātaveda Muni is said to have founded an educational centre here during the 12th century and Basavaṇṇa *(q.v.)*, Cennabasavaṇṇa *(q.v.)* and a few others are said to have belonged to this centre initially. Sangamanātha is the deity propitiated by Basavaṇṇa, the founder of Veerashaivism and all his *vacana* compositions have the Kūḍala Sangama mentioned at the end. Basavaṇṇa is said to have left this centre after his early education for Kalyāṇa where he became minister under king Bijjala and then returned to this same place after renouncing the ministership.

Kudali A Pilgrimage centre in Shimoga taluk of Karnataka, Kūḍali is the place where the confluence of the Tunga and

Bhadra rivers occurs. Apart from the Sringeri mutt, there are temples here dedicated to Brahmeswara, Rāmeswara and Narasimha. Inscriptions belonging to the Kadamba, Hoysala and Vijayanagar periods have been found here. The Hoysala-s *(q.v.)* and Sevuṇa-s *(q.v.)* fought many pitched battles here, as evidenced by inscriptions. There are remnants of an old fortress of those early days still to be seen here.

Kudimiya Malai A hill in the Tiruchirapalli district of Tamilnadu, it is also the name of a village at the foot of the hill. This village goes back to ancient times in history and was part of the Pudukoṭṭai province and later was under the rule of the Pallavas, Pāndyas, Cholas and the Vijayanagar empire. It is called "Tirumalakunram" and "Śikhānallūru" in early inscriptions.

On the hill is located a temple dedicated to lord Subramaṇya and in the village those dedicated to Śikhānātha and Akhilāṇḍeśwari. The *maṇḍapam* at the entrance to the Śikhānātha temple is a thousand-pillared structure, apart from which there are also images and structures added during the Chola period. The *sanctum sanctorum* belongs to the Pallava period. The Akhilāṇḍeśwari temple belongs to the period of the Pallava king Mahendravarman I. There are images of 63 Śaiva saints adjacent to the smaller structures devoted to different deities within the precincts of the temple.

The Cholas used to station troops in this village as could be learnt from inscriptions. The Pāndyan inscriptions speak of the grants made by them to the temples of this village. Kampaṇṇa and Gopatimma were feudatory lords of this region during the Vijayanagar period and they extended the temple with new additions as some inscriptions suggest. A rock inscription found here is the only one of its kind in the world by virtue of its having musical notes also while exemplifying certain aspects of music as was in vogue during the seventh century.

Kudligi Located in Bellary district of Karnataka, this taluk

had been under the administration of the Mauryas, Sātavāhanas, Pallavas, Kadambas, and Chālukyas at different times in history. It was under the sway of the Gangas, who were feudatory subordinates of the Rāṣṭrakūṭas, also for some time. Later it came under the purview of the Vijayanagar empire. Still later, Hyder Ali and Tippu Sultan had it under their control. Some of the most ancient rock formations have been identified here by geologists. There are a few temples here of a more recent period also.

Kudiyattam See under *Kathakali* dance.

Kulasekhara See under *Ālwār*-s

Kumaradeva Sivaprakasa Belonging to Karnataka, he was an exponent of the Shaivaite tradition in Tamilnadu during the 17th century as evidenced by his *Mahārāja turuvu.* He renounced kingship in a territory to the east of Karnataka and became a disciple of Śāntalinga Swāmi of Perur. Proceeding thence to Vriddhachalam, he practised penance and went to Tiruvaiyyar. Among the fifteen works of his are the *Śuddha śataka* and *Advaita ūṇmai.* Besides, he has composed six treatises called the *Ahaval*-s.

Kumara Guruparar Belonging to the 17 century, Kumāra Guruparar was an ordained recluse (*sannyāsi*) of the Dharmapura mutt in Tamilnadu. He shone also as a poet in Tamil. At the request of Tirumalai Nāyaka who ruled over Madurai, he composed the *Mīnākṣiyammai Pillaittamil* dedicated to goddess Mīnākṣi of Madurai. The poem is known for its melody, aesthetic sensibility and devotional sentiment. He has also composed a poem in the *Kalambaka* style dedicated to the city of Madurai. His *Nānmaṇimālai* is related to Tiruvārūr, while in relation to Cidambaram he has composed *Mummaṇikkovai, Śeyyuṭkovai, Śivakāmiyammai,* and *Iraṭṭaimaṇimālai.* On his preceptor in Dharmapura he composed the *Paṇḍāramummaṇikkovai.* Among the Tamil poets who migrated to the north and conti-

nued their creative work was Kumāra Guruparar who stayed in in Kāśi and founded a mutt there. He is said to have given discourses on Kamban's Rāmāyaṇa in the Hindustani language in Varanasi. He also wrote a *Kalambaka* with Kāśi for its subject. That he is an able didactic poet also is established by his *Nītinerivilakkam* which contains 102 *veṇbā* verses.

Kumaran Asan (1873-1924) A poet of great significance in the field of Malayalam literature. Among his tranalations into Malayalam are the *Soundarva lahari* (1901), *Śivastotramālā* (1902), *Meghasandeśa* (1902), *Vicitravijaya* (1902) and the *Prabodha candrodaya.* He joined the ranks of the great poets in Malayalam with his publication *Vīṇāpū* in 1908. Many other anthologies of his poetry and other works followed in quick succession. Among them are *Nalini* (1910), *Līlā* (1913), *Grāmavṛkṣattile kuyil* (1918), *Prarodana* (1918), *Puṣpavati* (1919), *Duravasthā* (1922), *Caṇḍāla Bhikṣuki* (1923), and *Karuṇa* (1923). These works have immortalised Asan in the range of Malayalam literature.

His *Vīṇāpū*, *Nalini* and *Līlā* highlight the illusory nature of man's life and the transience of such feelings as love and friendship. One finds the echo of many an Upaniṣadic doctrine in these works generally. But there is a freshness in Asan's approach even while reflecting these philosophical doctrines. Born in a community which was condemned to conditions of stark poverty and oppression, Asan assumed in his works the role of the spokesman of an organised resistance to problems of poverty at the political and social levels through united struggles. This role of his is best exemplified in his *Duravasthā* and *Caṇḍāla Bhikṣuki* where an insight into the social realities of his times is the chief characteristic. His *Puṣpavati* published in 1922 and *Maṇimālā* and *Vanamālā* published posthumously contain poems which are chiefly lyrical in character.

Kumara Valmiki Author of the *Rāmāyaṇa* in Kannada, Narahari was born in Torave, for which reason his work is popularly known as *Torave Rāmāyaṇa* in the range of Kannada literature. He is also known by the name of Kumāra Vālmīki as his epic

poem composed in the *bhāmini ṣaṭpadi* metre is entirely based on Vālmīki's epic in Sanskrit. As the work lacks in any internal evidence about the date of the author, historians have found it difficult to determine his date with any accuracy. However, he is usually assigned to *c.* 1500 A.D., though some consider that he belonged to the late 16th century in all likelihood. Like Nāraṇappa who authored the *Mahābhārata* in Kannada and styled himself Kumāravyāsa *(q.v.)*, Narahari calls himself Kumāra Vālmīki. It is said that he authored another poem entitled *Mairāvaṇa Kālaga*, which, however, is not available today.

The *Torave Rāmāyaṇa* is in six sections, called *kāṇḍa*-s as in Vālmīki, and contains about 5100 stanzas. The *yuddhakānda* is longer than all the other five put together. In its narration the work follows Vālmīki closely, with only occasional deviations. There does not seem to have been any other full length Kannada version of the *Rāmāyaṇa* before Narahari. Regarded as a people's poet, Narahari is also a devotional poet essentially.

Kumaravyasa An epic poem in Kannada which has been closest to the people of Karnataka over the last five hundred years is the *Mahābhārata* of Kumāravyāsa. An invaluable work in the range of Kannada literature, it was authored by Nāraṇappa of Koliwāḍa near Gadag. Nāraṇappa's father, Lakṣmaṇadeva, was minister of Devaraya I who ruled in Vijayanagar from 1406-1422. After the demise of Devaraya he settled down in Koliwāḍa which had been gifted to him. The eldest among his five sons was Nāraṇappa, who is better known as Kumāravyāsa as he has styled himself. It was Lord Vīranārāyaṇa of Gadag who inspired him to compose the poem, as the author puts it.

A poet who narrated the story of the entire *Mahābhārata* in poetic Kannada after Pampa *(q.v.)* was Kumāravyāsa. His *Mahābhārata* in 18 chapters (called *Parva*-s) was left incomplete as he could write only the first ten chapters. The subsequent eight chapters were authored by Timmaṇṇakavi *(q.v.)* who was in the court of king Krishnadevaraya of Vijayanagar.

Composed in a metre called the *Bhāmini ṣaṭpadi* (verses of six lines each), the poem is based on Vyāsa's narration in the *Mahābhārata*. Among the figurative expressions lending charm to the poetry of Kumāravyāsa are the metaphors that he employs in plenty, for which reason he is often described as the *rūpakasāmrājyacakravarti*.

Kumāravyāsa's work seems to place Kṛṣṇa in the forefront in every episode contained in the poem. In extolling the prowess and bountifulness of this character, an incarnation of the supreme deity, Kumāravyāsa gets so overwhelmed by his own emotions that some superb devotional poetry flows from him in such sequences. In fact, he describes the *Mahābhārata* as the story of Kṛṣṇa. The narrative power, the depiction of characters, fertile poetic imagination, and the typically smooth-flowing style of the poet have made Kumāravyāsa an unequalled popular poet in Kannada. More frequently referred to as the *Gadugina Bhārata*, Nāraṇappa's *Mahābhārata* is a unique poem in Kannada.

Kumarila Bhatta Usually regarded as an Andhra by birth, he was an elder eontemporary of Saṃkarācārya of the 8th century. An exponent of the *Pūrva-mīmāṃsā* school of thought, he is the author of *Śloka-vārttika*, *Tantra-vārttika* and *Tupṭīkā*. The three together form a complete commentary on Śabaraswāmin's commentary on Jaimini's *Pūrva-mīmāṃsā-sūtra*-s.

Kumbhakonam An ancient township on the banks of Kaveri in the Tanjore district of Tamilnadu, Kumbhakoṇam was once the capital of the Cholas *(q.v.)* and has obtained its name by virtue of the Kumbheśwara temple located here. Historical records about this ancient township are rather scanty. There is a mutt here called the Kāśi mutt, said to have been founded by Ād.śaṃkara. The only temple dedicated to Brahma in the whole of India stands here, besides 12 temples dedicated to Śiva and four dedicated to Viṣṇu. Prominent among its temples

is the Sāraṅgapāṇi temple constructed during the Vijayanagar period and it has a tower which rises to a height of 147 feet. The palanquin and other paraphernalia for the deities of the Kumbheśwara temple are made of silver and they are artistic pieces known for their elegance and variety. Also constructed here during the Chola reign was the Nāgeśwara temple where the rays of the sun fall on the Phallus on certain days of the year, which might have been the reason for the construction of a temple dedicated to the sun-god here. The Cakrapāṇi temple depicts Viṣṇu in a painting. Another feature of *K* is the Mahāmagham tank, which occupies an area of twenty acres and has beautiful *maṇṭapa*-s in its four quarters.

Kummi One of the modes of Kathakali *(q.v.)* dancing is represented by it. It is usual for the Kathakali dance dramas to be enacted by men. It is, therefore, normal for a Kathakali dance to have a pronounced style of *Tāṇḍava* in which vigorous moods are expressed. But the Kathakali performance in which women enact and dance acquires the style of *Lāsya* in which the gentler aspect becomes explicit. That is called the Kummi. With respect to the themes and technique, the Kummi is identical with Kathakali except for the one distinction mentioned above. Kummi exists in another form as dance peculiar to Tamilnadu, performed at the onset of the Tamil new year which falls shortly after the Pongal festival. Colourfully bedecked cattle are taken in procession on this occasion to the accompaniment of music and drumming. Lasting for three days, the festival is meant to appease the gods. Groups of young girls perform a dance in which a circular and a sideward movement from the basic pattern of the dance. The dance is accompanied by songs. It would, however, be incorrect to assume that the Kummi dance has a uniformity throughout Tamilnadu. There are varieties of it like the flower dance, the housewife's dance, milkmaid's dance, etc.

Kundalakesi A Buddhist poem in the Tamil language, the *Kuṇḍalakeśi* has for its theme the depiction of the transient

nature of existence more or less on the lines of the Jain works. Usually ascribed to the tenth century, the work is not available in full today, only 29 verses being extant. Its author is Nātha Guttanār. It is a poem written with a tendentiousness in favour of Buddhism, almost solely with the view of repudiating Jainism. It narrates the story of Kuṇḍalakeśi, a woman of the merchant class. Reared in the Jain tradition, she murders her husband who earlier had tried to murder her and later gets initiated into Buddhism by a Buddhist monk. She spent the rest of her life propagating Buddhism and opposing Jainism.

During a subsequent period, another Tamil poet wrote a poem called *Nīlakeśi* to vindicate the honour of Jainism and to establish the tenets of that religion by repudiating the standpoint of the *kuṇḍalakeśi.*

Kundalata Almost the very first novel to appear in the Malayalam language, it was written by Appu Nedungāḍi in 1887. There are traces of the traditional historical style of early Indian authors in the novel, but the special attempt of Nedungāḍi remains to give it a new pattern in the style of the historical novels of Walter Scott. The requirements for the making of a good and independent novelist are indeed lacking in him to a great degree, especially because of the absence of any defined outlook towards life in him. But its importance lies in the fact that it is the very first specimen of the novel-form in Malayalam literature.

Kundanagara (1892-1948) Born in conditions of abject poverty, Kundaṇagāra rose to be a profound scholar, especially in textual criticism in the field of Kannada studies. He worked as Professor of Kannada at the Rajaram College, Kolhapur, from 1927 to 1948.

He was editor of 'Vāgbhūṣaṇa' and 'Jina Vijaya' published from Dharwad and Belgaum respectively. Besides he was one of the editors of the English-Kannada dictionary published by the University of Mysore.

It is essentially as a researcher that he distinguished himself.

Inscriptions, copper plates, and archaeological remains always fascinated Kundaṇagāra and his fame rests on the analysis of these sources for the reconstruction of the history of the Culture of Karnataka. His *Notes on Mahalakshmi Temple* published in 1929 and *Inscriptions in Nvrthern Karnataka and Kolhapur State* published in 1937 are the chief works which have established him as a historian and researcher. His role in the excavations at Brahmagiri *(q.v.)* was also significant. Jainology and study of Veeraśaivism were among his other scholarly pursuits. His acumen as a textual critic is evidenced by the critical editions of Hastimalla's *Pūrva purāṇa* and Pampa's *Ādi purāṇa*. He has written a novel entitled *Saraswati* and a few poems also under the pen-name of Keshava.

Kunhiraman, Kanayi (b. 1937) A prominent sculptor from Kerala. He has been professor of sculpture at the College of Fine Arts in Trivandrum after having been a national scholar in sculpture between 1962 and 64. He was also trained at the Slade School of Art in London. He has participated in many All India Exhibitions and has his collections at the National Gallery of Modern Art, Lalitakala Academy, etc. He has also designed and built a temple at Allepey in Kerala.

Kunjan Nambiyar A poet with a remarkable gift for creativity of the 18th century, he used his pen effectively for a criticism of the ills of society and for highlighting the cherished values of life. A poet of rare eminence, he used satire as a powerful weapon for criticism and initiated a new tradition in Malayalam poetry. He found the earlier forms of Malayalam poetry, like the elaborate stanza-form derived from the Sanskrit *vṛtta*-s and the songs of Kathakali literature, unsuitable for his style, and like Ezhuttecchan *(q.v.)* he devised a new form adapted from the colloquial of folk poetry. That new form is called the *Tullal (q.v.)*. It is a pure Malayalam style of poetry in variance with the earlier traditional ones. Consciously accepting this new form, Nambiyar had a new and popular audience for his poetry. As he himself declared, this new poetry, written in

their language and to be understood by them, would have the common people for its connoisseurs.

Although Nambiyar chose subjects from mythological legends, he narrated them in a novel colloquial style. The characters of these legends got transformed into the men and women of Kerala in flesh and blood; Hastināpura, Indraprastha, Dwāraka, the Niṣadha kingdom, the assembly of gods in Indra's Amarāvati, and the like became the capitals and royal courts of Tiruvanantapura or Chembakacherry at the hands of Nambiyar. Likewise, Duryodhana, Rāvaṇa and the like became replicas of some ignorant and dogmatic kings of contemporary times, while Dharmarāja, Rāma, or Nala were transcreated as some enlightened kings of Kerala. The sharp criticisms of life from Nambiyar could thus be seen in his *tullal*-s like the *Kalyāṇa saugandhikā*, *Pancendropākhyāna*, and so on. The king and the layman were alike subjects for his criticism and satire. The priestly class with which Nambiyar had living contacts was not spared either.

The scope of Nambiyar's poetry was comprehensive. His *Tullal*-s alone number about sixty. Apart from them, he also composed a few poems in the style of the *Kilippāṭṭu* and the *Āṭṭakathā*. He seems to have possessed a flair for composition in Sanskrit, too, as shown by *Raghavīya Mahākāvya*, *Sītārāghavanāṭakam*, *Candrikāvīthi* and *Lilāvatīvīthi*, which are ascribed to a certain Rāmapanivāḍan, who in turn is identified by many scholars as none other than Kunjan Nambiyar himself.

Kunjiraman Nair, P. (1906-1978) A romantic poet in Malayalam who could reach the depths of emotion in expression, he developed a tradition all his own in the sphere of Malayalam poetry. Described sometimes as a devotional poet, he extends the scope of the devotional mood by encompassing newer fields for its expression in poetry. What distinguishes him from the earlier devotional poets is that in his poetry devotion is made to include the devotion for life. The zest for life flows uniformly in his poetry and it reflects the typical life that is distinctly tinged with what is Keralean.

He has published thirty-five poetical works besides numerous anthologies of short stories, biographical works and translations.of plays. Among his works are *Thamarathoni*, *Pookalam*, *Malanad*, *Bhadradeepam*, *Nishāgānam*, and *Soundaryadevatha*. Amoung his powerful poems is "Narabali" in which is decried the degradation of life during the post-independence era. His *Kaliyachan* won an award from the Madras Government in 1954, while his *Thamarathoni* won the Kerala Sahitya Academy award in 1963 and the National Award in 1967.

Kuppayyar, Veena A musician of eminence in the Court of the Kovoor province, he was not only a pupil of Tyāgarāja *(q.v.)* but also the closest associate of Tyāgarāja among his pupils. His musical genius as also his profound scholarship in Telugu and Sanskrit had been much admired by Tyāgarāja himself. Also a composer, he was an adept in playing Veena and Violin besides being a vocalist. He had displayed his musical prowess abundantly even before he became the pupil of Tyāgarāja.

It is said that when he took residence in Madras towards the early part of the 19th century, he got an opportunity to listen to Western music at the concerts held at the Madras Fort. A slight influence of this is obvious in a few of his compositions. Among his compositions are the *Kālahastīśa Pancaratnam*, *Venkaṭeśa Pancaratnam* and *Cāmuṇḍeśwari Pancaratnam*. He has the title of "Gānacakravarti". The most popular composition of his is a *varṇam (q.v.)* in Bhairavi tune which engenders within itself all the fifteen types of 'grace' *(gamaka)*.

Kuppuswami Mudaliar (1867-1925) Author of nearly 75 novels in Tamil, he has partly translated the *Bhagavadgeeta* into Tamil prose. He also wrote the *Indumāthā Uṇmai* and *Kaivalya vacanam*. It was as an adapter of the English authors G.W.M. Reynolds and A. Conan Doyle that he made a name for himself in the Tamil world.

Kuratiyattam The world 'kurathi' in Malayalam denotes a

group of nomads who could be described as gypsies. The chief profession of the Kurathi-s consists in telling fortunes. The *K* is a folk dance of Kerala in which the Kurathi-s appear as the spouses of Vishnu and Shiva respectively and dispute the claims of their respective husbands for greatness and supremacy. Naturally, there is punch and profuse sarcasam in dialogues and the whole controversy is presented through the dance with rhythmic grace. Mime forms the medium of expression in this art form. Among the instruments used for the performance of the dance are the *Maddalam* and *Kaimaṇi.* Male characters also have a role in this art form and they are called the Kuravan-s.

Kuratti A folk goddess propitiated by the Velan community in Kerala, she is considered to be one of the manifestations of the goddess Bhagavathi. Two *K* goddesses, namely Pullikuratti and Kuññara Kuratti, are recognised, both being daughters of Parvathi. Reckoned as related to the *Śakti* cult, they are essentially goddesses of an agricultural community, the principal duty of the *kuratti* being the protection of the betel leaves cultivation. Occasionally this deity is also recognised as the one presiding over such diseases as small-pox and hence to be propitiated for its cure. The speciality of this deity is that she has migrated to other regions, where corresponding agricultural communities have woven many legends round her name.

Kuravanji In Tamil literature, Kuravañji is the name given to a specific form of drama. The word derives from the Kuravara tribe, a woman of which tribe predicts the future, as depicted in the plays of this type. Drama of this kind usually has the woman not only making predictions, but also making a lively conversation with her spouse. This form of the play has always a love-plot in which a messenger helps out the lovers to consummate their love. The play is abundantly rich with verses and songs, the latter called "Cindu". There is also a character called "Kaṭṭiyakkāran" (see Koḍaṅgi) whose only function is to evoke hilarious laughter in the audience in

the course of the play, in addition to introducing the characters as and when they make their first appearance on the stage. The whole play is almost entirely in verse form.

Among the plays of this category, the *Tirukkuljālakkuravañji* is famous. The *Nināṭśiyammaikkuram* of Kumāra Guruparar *(q.v.)* is also modelled on the pattern of the Kuraañji although it is not a play. *Śarabhendirabhūpālakakuravañji* by Śivakkolundu Deśikar is a play of this variety. The dance-drama *Tirukkutta-lākkuravañji* has long been popular and continues to be staged even now. Its author is Tirikoḍarāśappakkaviyar of the 18th century. Kuṭṭālam (Courtallam) which is at the southern tip of Tamilnadu is praised here along with lord Śiva stationed here. The work speaks of divine love and has its songs as a special attraction.

Another connotation of the term in Tamil pertains to the field of poetry and song. The "Kuṭrāla kuravañji" is the earliest work of that category in Tamil composed by Trikūṭa Rājappa Kaviyar in about 1650 A.D. Subsequently, some thirty other works of the same genre came to be composed.

All the Kuravanji-s have a uniform theme and pattern, with a goddess, princess or a woman of the nobility in love as the main character. Another character invariably introduced is that of a fortune teller called the Kuravanji, a gypsy woman. She fortells whether or not the heroine will win the love of her beloved. Among the popular Kuravanji-s—apart from the "Kuṭrāla" mentioned above—are the *Veeralimali*, the *Alagar*, the *Chitrabala* and *Sarabhoji*.

The *K* is performed in dance ballet form with *Bharatanāṭyam* techniques. The gypsy dancer uses a number of pure dance sequences *(nṛtya)* and *abhinayam* with a lilting rhythm in lighter classical vein.

See also under *koravanji*.

Kurup, O.N.V. (b. 1931) A Malayalam poet who specialises in musical compositions is Kurup and possesses a firm grip over the natural musical style that is characteristic of Malayalam. His poems appeal to the readers especially because of the

absence of any artificiality in them. Among his anthologies of poetry are *Māṭṭuvin caṭṭangale, Enḍe punnāra ārivālu, Samarittenḍe santatigal* and *Porudunna soundaryam.* The problems of life for the common man and the natural beauty of life in Kerala are two of the recurring themes in his works.

For a long time his poetry was viewed as "the song of the revolution" in Malayalam, though he seems to have changed his outlook later considerably. His *Agni śalabhangal* won the Kerala Sahitya Academy award in 1972, while his *Akaṣaram* won the National award in 1975. His merit as a poet has been recognised through the Soviet Land Nehru award in 1981.

Kuttikrishnan, P.C. (b. 1915) Short-story writer, novelist, and poet in Malayalam, *PCK* distinguished himself as a short-story writer initially. "Nīrcālugal" (Water ways) was his first story. There are fifteen anthologies of his short-stories so far published. It is rural Kerala which furnishes the plots for his stories. *Ummacchu,* published in 1954, was his first novel dealing with love, crime and punishment. This won the Kerala Sahitya Academy award for the author. Better known under his pen-name "Urub", he specialises in depicting the life of the middle class. Subtlety and realism characterise his short stories and novels. Among the collections of his short-stories are *Ten Mullugal, Navonmeṣam,* and *Kadir kaṭṭagal. Ameena* and *Mindapeṇṇu* are among his novels, while *Maṇṇum peṇṇum* and *Tīkoṇḍu Kalikarutu* are his plays. His novel *Sundarikalum sundaranmārum* won the National award in 1960.

Kuttikrishna Marar, K. M. (1911-1974) He took the 'Sāhitya Śiromaṇi' title of the Madras University and became an instructor in the Kerala Kalamaṇḍalam *(q.v.).* He was also secretary of the renowned Malayalam poet Vallathol.

A scholar of repute, Marar has authored numerous works among which are a few relating to the grammar and style of

Malayalam language. Another category of his works is in the form of annotations of a few works of Kālidāsa. His fame rests on his many works pertaining to literary criticism. Among these may be mentioned his *Malayala Bhasha Shaili*, *Rājānkaṇam*, and *Kalajivitham Thanne*. The speciality of Marar as a critic is that he combines western methods of aesthetics with Indian traditional methods.

His *Bhārata paryaṭanam* won a prize from the Madras Government in 1950, while his *Kalajivitham Thanne* received the Kerala Sahitya Academy and also the National awards in 1966.

Kuttiyottam A ritual observed in the central Travancore region of Kerala, it is regarded by a few anthropologists as being reminiscent of the rite of human sacrifice which is said to have been prevalent in very ancient times. The ritual which is performed in the shrines dedicated to goddess Bhadrakāli has a few folk songs related to it. These songs reveal that a boy used to be sacrificed before the deity. There is one tradition which avers that in Panayannār Kāvu near Tiruvalla in Kerala there was the practice of offering a human being as a sacrifice to the deity as part of the rite in honour of the deity. This pracice, however, is said to have been given up after the deity became a full-fledged Hindu goddess under the name of Parumala Yakṣi sometime during the 16th century.

Kutumba Rao, Kodavatiganti (1909-1980) An important writer in the range of modern Telugu literature, he has authored about 500 short-stories, some 150 sketches, a hundred plays—most of them for the Radio—and about 20 novels. He has also to his credit a number of essays on literary, scientific and social problems. Starting under the influence of Chalam, one of the iconoclasts in Telugu, he soon found his form and content independently and called it "the period of individualism". Around the year 1945, however, he came into contact with the works of Marx and Engels and then started his second phase as a writer. "The obsequies of caste" was the first short-story that

he wrote in this phase and his belief in Marxism has not flagged since then. Far from being sentimental, he induces the reader into a new thinking about the values of society as a whole by exposing the sham of class values. "Kulam leni manishi", "Kotta jivitham", and "Thindi donga" are among the stories of this category. *Chaduvu,* dealing with the problems of education, and *Gaddu rojulu,* describing the days of depression, are among his novels. He is also known for the infinite variety of characters he has created. Not favouring the 'stream of consciousness' technique, he took to the critical realist mode of presentation in his short-stories and novels.

Kuvi language Like the Kuyi language *(q.v.)* the Kuvi language is of middle Dravidian origin and has an admixture of Telugu and Oriya languages. F.V.P. Schulze has prepared a grammar of the Kuvi language, while A. G. Fitzgerald published a monograph in 1933 on the language and culture of the *Kuvinga* s. There are resemblances between the Kuvi and Kuyi languages with respect to their morphology, phonology and syntax.

Kuyi Language One of the languages of the middle Dravidian origin, the Kuyi language pervades parts of Andhra Pradesh and extends to certain parts as far as in Orissa, Madhya Pradesh, and Assam. It is extensively in vogue in Vishakhapatnam in Andhra Pradesh, Phalbani, Kalahandi, Koraput and Ganjam districts of Orissa, and certain parts of Madhya Pradesh. The tribals who speak this language are designated as the *Kuyinga*-s and they live mostly in the hilly regions of Andhra Pradesh. An admixture of Telugu and Oriya characterises this language which has no script and literature of its own. Winfield has prepared a grammar and dictionary of this language which resembles the Kuvi language *(q.v.)* in its morphology, phonology and syntax. It still continues to be the language of the tribal groups in the hill regions of Andhra Pradesh.

Lakshmanakavi, Enugu A Telugu poet of the 18th century, *EL* is the author of *Campū* compositions like *Rāmeśwara māhātmya*

and *Rāmavilāsa*, and hundreds of verses called *Sūryaśatakam* and *Subhāṣita Ratnāvali.* Among his other works is a *daṇḍaka* (poetic prose composition with long compounds) dedicated to Lord Narasimha. But the best known work of his is the *Subhāṣita Ratnāvali*, which is a translation of the *Śatakatraya* of Bhartṛhari in Sanskrit. Among all the translations of didactic and gnomic poetry in Telugu, this translation ranks the highest in language and style.

Among the other translators of Bhartṛhari into Telugu are Pushpagiri Timmana and Elakūci Bālasaraswati. Only the first hundred of verses is available in Timmana's translation. Both these translators are authors of a few other works also in Telugu.

Laksmana Suri (1859-1919) Belonging to a place near Srivilliputur in Ramnad district of Tamilnadu, *LS* was professor of Sanskrit at the Pachiyappa College in Madras and had earned the title of *Mahāmahopādhyāya* by virtue of his numerous works in Sanskrit. *Kṛṣṇalīlāmṛta* is a *Mahākāvya* of his while *Viprasandeśa*, and *Mānava sandeśa* are his smaller poems. The Delhi Durbar of George V provided him with the subject matter for the play entitled *Delhi Sāmrājya.* Based on the *Rāmāyaṇa* is his play *Paulastya vadhā*, while *Bhiṣmavijaya* is a prose work. His play *Ghoṣāyātra* is a play in four acts which is said to have been produced in Madras by the "Sugunavilasa Sabha" in 1917.

Lakshmikantham, Cittajallu Prominent among the exponents of the art of Golla kalāpam *(q.v.)* in Andhra Pradesh, *CL* is celebrated as a melodious singer and an elegant dancer. An artist who had acquired a deep knowledge of Sanskrit, she was initially an exponent of *Kucīpuḍi* dance and *Bhāmākalāpam* only. Subsequently, however, she developed the *Golla kalāpam* in association with Ravuri Kamaiah *(q.v.)* and a few others. Her daughter Krishnahari and Venkataratnam continued the propagation of this art form in the footsteps of Lakshmikantham.

Laksmikantham, Pingali Lyrical poetry in the range of Telugu literature started appearing during the early parts of the 20th century. The basic difference between classical poetry and the poetry of the lyricists does not lie merely in the variation concerning the use of meters and such other non-essential characteristics of poetry. Some poets, however, recognised both the defects and merits of lyrical poets and poetry and chose to remain outside the circle of lyrical poets *per se*, although in essence their poetry too belongs to this category. Prominent among the poets of this group are *PL* and Katuri Venkateshwara Rao. The point to be noted about these two poets is that they generally published their poems jointly. The poems authored by them from about 1915, mostly dealing with the delineation of nature and their own responses to it, have been collected in the anthology *Tolakari* (First Shower). *Soundarananda*, a small epic, authored by them has been recognised by critics as a poem with rare poetic beauty. Given to a simple and attractive language, these two poets depict a clear thought and dignified sentiments in an effective way.

Lakshminarasayyamma Sande (1908-1964) A dancer of rare eminence from Andhra Pradesh, *SL* was in the Vizianagram Court before coming to limelight as a theatre and cine artist. Born in the village of Korukonda near Vizianagram, she had her formal education only up to the primary level. She then started learning music under Srimathi Lacchanna and subsequently became the pupil of Srimaddila Satyamurthy and a few other stalwarts. Obtaining her training in dance under Maddila Appadu, she took to learning Hindustani music under Maddila Hemapathi. As early as in 1920, she entered the stage as a dancer and soon won the nickname of 'Kalāvar Ring'. Her fame as a dancer has been established not only in Andhra Pradesh, but in the whole of India. She has given a few performances abroad, too.

Having earned numerous titles like *Nāṭya taranginị*, *Navavasanta kokila*, etc. during her long career as an artist, she became a distinguished member of the Andhra Pradesh State

Music and Dance Academy in 1964.

Lakshminarasimham, Chilakamarthi (1867-1946) Author of one of the highly popular plays in Telugu, namely the *Gayopākhyāna*, Chilakamarthi is a Telugu playwright of the 20th century who has won unequalled acclamations as a dramatist. Another play of his which has won equal success like the earlier mentioned one is the *Prasannayādavam*. Some of his other plays like *Pārijātāpaharaṇa* and *Prahlāda*, however, failed to clique. Chilakamarth has also the reputation of being one of the earliest to write a few one-act plays in Telugu. *Hemalatā* and *Karpūra mañjari* are two of his novels with social themes. As an essayist in Telugu he has authored a few essays depicting contemporary social realities in the form of analytical studies.

Lakshminarasimham, Panuganti A Telugu dramatist of the late 19th century, *PL* is a leading comedy writer and his plays have earned great popularity for their entertaining value. It was through his play *Sākshi* (spectator) that he first earned fame as a playwright. The play which is rich in humour describes a variety of contemporary situations. Pānuganṭi, author of more than thirty plays, is sometimes described as the Shakespeare of Telugu drama and that not without some justification. Also authored by him are a few mythological plays like *Rādhākrishna*, *Vipranārāyaṇa*, and incidentally also another *Pādukā paṭṭābhiṣeka*. Kolachalam Srinivasa Rao *(q.v.)* also having authored a play with the latter title. *Kaṇṭhābharaṇa* is his best known humorous play in Telugu, while some of his satirical essays have made a mark in the field of Telugu prose.

Lakshminarayana, Unnava A none too prominent novelist of the 20th century in the Telugu language his position as an author rests on his novel *Mālapalle* (The Village of the Untouchables). A novelist who came under the purview of the activists of the political groups during the freedom struggle, Unnāva draws his theme from the struggle and the hurdles for the struggle. His novel has the distinction of having been

proscribed by the Government for political reasons which has since been lifted.

Lakshminarayana Sastry, Chella Just as the *Kūcipndi* dance *(q.v.)* received support from the nawab of Golkonda, the *Bharatanāṭyam* art form in Andhra Pradesh received a fillip from the nawab of Kurnool during the late 18th century. It was a family of artists from Kotakonda that was thus patronised through the gifting of more than 200 acres of land. The Chella family creatively functioned in the district of Kurnool for the revival and progress of *Bharatanāṭyam.* Following from the presentation of *Parijātāpaharaṇa* in the *Kūcipuḍi* style as taught by Siddendrayogi Suddulu *(q.v.)*, the artists of the Chella family improvised the performance of dance drama in *Bharatanāṭyam* style and came to be renowned as 'Chella Bhagavathar'. Among the prominent artists of this family during the 20th century is *CLS*. An adept in both music and dance, he had a firm grip over Sanskrit and Telugu literatures. Scholar in his own rights, he gave several demonstration lectures to bring out the salient differences in the performance of dance in the *Kucipuḍi* and *Bharatanāṭyam* styles respectively. The central Music and Drama Academy arranged several programmes of Lakshminarayana Sastry for the benefit of the present day connoisseurs of the art form developed by this eminent artist.

Lakshminarayan Sastry, Vedantam Among the stalwarts in the field of *Kūcipuḍi* dance during this century is *VLS* who more than anybody else gave a new form to the art of dance drama available until then in the *Yakṣagāna* and *Vidhibhāgavata*. Basing himself on the classical tradition of dance drama described in the *Nāṭyaśāstra* of Bharata, he devised a number of dance dramas with mythological themes. The *Kṛṣṇalīlā taranginī* of Nārāyaṇa Tīrtha, the *Aṣṭapadi* of Jayadeva, the *Mūvagopālapada* of Kṣetrayya, etc., were among those which were utilised as the basic texts for interpretations in dance drama by *LS* and his theatrical group. Imparting instruction to a whole generation of pupils in the art forms, Vedantam became an institution

in himself. An excellent actor and dancer, he played many roles, both male and female, and became the most renowned artist in the *Kūcipuḍi* and other art forms. Held in great reverence by such artists as Udayashankar and many others, Vedantam was honoured in many royal courts and among the populace.

Lakshmi Ramamurthy Trained under Guru Gopinath *(q.v.)* in the dance-school at Trivandrum, *LR* has distinguished herself as a danceuse of high calibre and artistry. Having learnt the art of *Kathak* for almost a decade, Lakshmi has been a talented exponent of this art form. She later took to *Bharatanāṭyam* and in her own way became a pioneer and a successor to pure traditions of this art like Rukminidevi Arundale *(q.v.)*. With a rather limited repertoire, she has exhibited her mastery over the technique of *Bharatanāṭyam* and has earned fame for her superb interpretation through this art-form.

Laksmisa Author of the most popular poems in the Kannada language is the *Jaimini Bhārata.* Some historians believe that he hailed from Devanūru in the Chickmagalur district of Karnataka while others hold the view that he belonged to Devapura, near Surapura in Gulbarga district. His date is also in doubt, so much so, he is assigned by different scholars to different periods ranging from 1137 to 1700 A.D. The more generally accepted view is that he belonged to the first half of the 14th century. Son of Aṇṇamānka, *L* had the title of *karnāṭaka kavicūtavana caitra,* meaning that he is the spring of the orchard of poetry in Karnataka.

The populace of Karnataka has cherished his work through the centuries with great relish. Attractive plot, delightful descriptions, delineation of emotions in an elegant fashion, and a high-flowing diction constitute the essence of this poem which narrates the episodes contained in the *Aśvamedhaparva* of Jaimini in Sanskrit. There are a few episodes added by *L* to the variety of the poem. The poet himself has mentioned that the poem was written mainly to extol the greatness of

Lord Kṛṣṇa. Excelling in similes, he has come to be styled as an *Upamālola*.

Lalitambika Antarjanam (b. 1909) A short-story writer in Malayalam who has left a permanent mark on that field, *LA* portrays the decadence in social practices. Sharp and somewhat poetical in style, her stories usually fall back on the experiences she had personally gained in life as a member of the Namboodri household. Written during the period of the transition from romanticism to realism, the short-stories of Lalitāmbikā focus attention on the dire need for transformations in society to eschew social immorality and violence. Among the collections of her short-stories are anthologies like *Ambikāñjali*, *Mūḍupadattil*, *Tagarnatalamura*, and *Kilivāditilūḍe*. Also a poet, she has six anthologies of poems to her credit and a novel entitled *Agnisākṣi*.

Lambadi Dance A gypsy tribe in Andhra Pradesh and Karnataka the Lambāḍi-s, also called the Bhanjara-s, are a colourful people with picturesque garments with embroidery and small inset mirrors. This tribe has developed a unique dance of its own with a simple technique. Standing in a circle the women move round and round to the accompaniment of their own shrill singing and the beating of drums. The clinking of their bracelets to the rhythm of the steps and clapping of the hands in simple gestures add to the beauty of the dance. The liveliness and the happy temperament of the Lambāḍi-s are aptly reflected in their dance, too.

Lankesh, P. (b. 1935) Notable among the authors of contemporary times in Kannada, *PL* is a reputed poet, novelist, playwright, critic, short-story writer, journalist and film director. A modernist in his literary technique, *PL* has dealt with the theme of alienation in several of his works. *Nānalla* and *Umāpathiya Scholarship Yātre* are among the anthologies of his short

stories, while *Biruku* and *Mussanjeya kathāprasanga* are his novels. *Sankrānthi* is his most communicative play, while seven other plays of his have been collected in an anthology. His translations into Kannada of *Antigone* and *Œdipus Rex* are among the best efforts of their kind. *Prastuta* is a collection of his critical essays. He is presently editing a largely circulated weekly in Kannada called "Lankesh patrike". The film 'Pallavi' directed by *PL* received the best film award in 1977.

Lavani Musical literature is a dominant component of folk-literature. In Kannada, the musical folk-literature broadly comprises of two categories : lyrical folk-songs, and narrative folksongs. The latter are called *lāvaṇi*-s in Kannada and it is preserved in the oral tradition. The subject-matter for these may range from historical data (Ashoka, Vikramāditya, Krishnadevaraya, Madakarinayaka, Kittoor, Chennamma, Tippu Sultan, Obavva of the pestle-fame, etc.) to current issues like blackmarketing and the fashion-world of civilization. In Karnataka, the *lāvaṇi* was widely used during the days of freedom struggle as a medium for communication and inspiration. With no more accessories than two round-shaped bronze pieces, called the *tāla*, to beat the time in music, the singer or singers render the compositions musically with clarity. There are several tunes peculiar to this art-form, like "Uḍan", "Large uḍan", "Cālu", "Śloka", "Kanda", etc. There are two streams of tradition in this art-form, called the "tura" and "kalki", also called the *haradeśi*-s and *nāgeśi*-s respectively. The Puruṣa and the Śakti seem to be the propitiated aspects in the two traditions respectively as evidenced by the two taking over the roles of men add women respectively in the competitive bouts of *lāvaṇi*.

Lāvaṇi is one of the living art froms of the folk tradition even today. What used to be traditionally a medium for the communication of heroic themes drawn from history, love themes drawn from classical literature and philosophical themes drawn from orthodox schools has now acquired a more contemporaneous status with current topics being the subject-

matter of communication through this art-form.

Laxma Goud, K. (b. 1940) A well known graphic painter from Andhra Pradesh, *KLG* obtained his Diploma in Drawing and Painting from the Government College of Fine Arts and Architecture in Hyderabad in 1963 and studied fresco painting in Baroda. Commissioned to make copper etchings for Griffet Kunst, Hamburg, West Germany, in 1975, he accomplished the task with great mastery. He represented India at the San Paulo Biennale in Brazil in 1977 and has his collections at the National Museum of Art in Delhi and at numerous other centres of Art.

Laya The tempo or speed of rhythm *(tāla) (q.v.)* in Karnataka music is recognised in terms of what is called the *L*. It is generally viewed in three degrees, the slow *(vilambita)*, the medium *(madhya)*, the fast *(druta)*. The slow and the fast could further vary depending on the degree of slowness or fastness. The *laya*, therefore, depends on the durational value of the time unit, called *Akṣara* or *Mātrā*. The *mātrā* is long in *vilambita laya* and short in *druta laya*. There are however, no absolute values attached to the patterns of *laya*; it is all a subjective value which one learns to feel and not measure in objective and concrete terms.

As a music critic has put it, *laya* is the father and *śruti* the mother of music and the two together "make for the unison which inspires ideas of beauty and mysticism".

Lepakshi A village in Ananthapur district of Andhra pradesh, *L* is known for a fascinating temple of the 7th century located here. A combination of beauty and religiosity together with the unique style of architecture has made the Lepakshi temple a significant artistic monument. Dedicated to Veerabhadraswami, the temple is small and squarish and is situated atop a a tortoise shaped hillock. 'A symphony in stone', as the temple is described, it attracts pilgrims and art lovers alike. The art of the temple is a standing testimony to the knowledge of the

art of mural paintings with vegetable dyes. The frescoes on the ceiling of the *Mahāmaṇṭapam* depicting episodes from the *Rāmāyaṇa*, *Mahābhārata* and Purāṇic lores are considered comparable to those of Ajanta. The mural paintings belong to the early 16th century, even as the designs woven into the pillars of the unfinished *kalyāṇa maṇṭapam.* Although the temple dates back to the 7th century the artistic sculpture and paintings themselves are of a much later date, with the Vijayanagar art being predominant. Among the striking features of the temple are two figures carved on a pillar, one of a male known as the *Vāstu puruṣa* and the other of *Padmini,* described as the perfect versions of the male and the female forms respectively. The anatomy of the human form is here conveyed in mathematical proportions, the male being lion chested, narrow hipped with the stomach in, forehead broad and an acquiline nose, while the female form shows how the body should be with the eyebrow and hairline forming a triangle and the length between hairline and the nose bridge, the tip of the nose and the chin, and the length of the nose itself being equal.

On the outskirts of the village is a monolith bull of huge proportions, with nearly fifteen feet in height in its sitting posture and about twenty seven feet in length. It is pointed out by a few experts that there has not been enough iconography at the temple, some mistakes being discernible in a few images at the temple.

Lilatilaka A technical work which systematises the *maṇipravāla (q.v.)* style in Malayalaym literature, the *L* explains the nature and distinctive qualities of the *maṇipravāla.* Extant evidences do not conclusively establish the date of the work, but it is the uniform opinion of scholars that it can be ascribed to the middle of the 15th century. The *L* illustrates the literary genre in different forms achieved through this style. We have various kinds of works composed in this style, like poetry extolling gods and kings, poetry which is descriptive of places, heroes, heroines, and festivals; poetry in which messages are conveyed (see under *Sandeśa Kāvya*), and the poetry of witticism. Not all the

works composed in this style in the range of Malayalam literature have come down to us as is evident from the copious illustrations found in the *Līlātilaka*, many of which are not traceable in the extant works of this category.

Linga See under *Anga.*

Lokopakara Written in about 1025 A.D., it is a treatise on medicine authored by Cavundaraya *(q.v.)*. Preceding the *Karnāṭaka Kalyāṇakāraka* of Jagaddala Somanātha*(q.v.)* of *c.*1150 A.D., which also deals with the science of medicine, it discusses human diseases under three broad heads as relating to men, women and children *(naravaidya, strīvaidya* and *bālavaidya)*. Somanātha's work deals with about sixteen kinds of fevers, besides *atisāra* (dysentery), *raktapitta*, consumption, digestive complaints, etc. The special feature of that work is that it claims not to prescribe meat and liquor in the treatment of diseases.

Ma Bhumi See under *Vasireddy Bhaskara Rao.*

Madal See under *Ālwār*-s.

Madavaiah, A (1872-1925) Belonging to Tirunelveli in Tamilnadu, *M* earned fame as a Tamil poet and more especially as a noted novelist in Tamil during an early era in the history of Tamil literature. His *Padmāvathi Caritram*, published in 1898, closely follows the *Kamalāmbāl Caritram* of Rajam Iyer *(q.v.)* in its structure and other details. He is even better known as a social critic as evidenced by his numerous novels, essays, plays and short stories. In fact, his literary works are only vehicles for him to vocie his deeply felt outrage against the evils of the social order. In this sense he is the first crusader in the Tamil literary world against social injustice. Among his other works are the novels *Vijaya Mārthāṇḍam* and *Muthu Meenakshi*, plays *Tirumalai Sethupathi* and *Barrister Pañcanātham.* He translated Shakespeare's *Othello* into Tamil. In *Kuśika* are included his

short stories, originally written in English and subsequently translated into Tamil. He wrote two novels in English as well.

Madhava Panikkar See under *Kanaśśan works.*

Madhuravani Author of a Sanskrit *Mahākāvya* entitled *Śrīrāmāyaṇa sāra kāvyatilaka* in fourteen cantos, *M* whose original name is unknown, belonged to the 17th century and was in the court of the Tanjore ruler, Raghunātha Nāyaka *(q.v.)*. The name Madhuravāṇi seems to have been given to her by Raghunātha in appreciation of her poetical abilities. The work has not come down to us in full as the original manuscript has been partly destroyed. She is also said to have authored a few other poems corresponding to the *Naiṣadha* and the *Kumārasambhava* and also a few *campū*-s, none of which is extant today.

Madhvacarya Born in a village near Udupi in Karnataka in 1198 A.D., *M,* also called Ānandatīrtha, became the exponent of the philosophy of dualism *(dvaita)*, which asserts the reality of both the individual soul and the Supreme Soul as independent entities. Originally called Vāsudeva, he had his early education in the Vedic lore and obtained the title of *Pūrṇaprajña.* He is said to have been initiated by Acyutaprakāśa into an ascetic life. It was during this stage that he got the name of Ānandatīrtha. He toured the whole of India expounding his doctrine of *dvaita* and settled down at a place in South Kanara district. He died at the age of 79 in 1278 (1275 according to some other sources).

The major works of Madhvācārya are his commentaries on the *Brahmasūtra*-s, *Upaniṣad*-s and the *Gītā.* Among the other 34 works of his, mostly on philosophy, are a few poems and devotional compositions. *Yamaka bhārata* is a poem narrating the story of *Mahābhārata* in *yamaka* verse. *Bhāgavata tātparya nirṇaya* and *Bhārata tātparya nirṇaya* are his learned critiques on the *Bhāgavata* and the *Mahābhārata* respectively. He is also reputed as the founder of the eight mutts in Udupi. A commentator on some hymns of the Ṛgveda, too, Madhva relies

heavily on the evidence of the *purāṇa*-s more than on the Vedic texts or logical proofs for his theory.

Madikeri The headquarters of the district of the same name in Karnataka, *M* is also referred to as Mercara sometimes. It was a province under the rule of the Hāleri dynasty of kings from about 1600 to 1834. The third king of this line, Muddurāja, founded a new capital in 1681 and called it "Muddurājakeri" which subsequently became "Muddukeri" and then "Madikeri". This was the Coorg province *(q.v.)* which became part of Karnataka in 1956 during the reorganisation of states.

At Madikeri is an ancient fort in the precincts of which was constructed a palace by Lingarāja in about 1812, parts of which have been converted into a museum today.

Not far from the main entrance to the fort is the Omkāreś-wara temple, also constructed by Lingarāja in *c*. 1820. To the right of the palace at a small distance is what is called the "rajah seat", a spot from which the valley with its abounding vegetation and streams provides a feast to the eyes. At a distance of about 30 Kilometres from Madikeri is Talakāveri where the river Kāveri has its origin. It may be noted in passing that the former commander-in-chief of the Indian army, Gen. K. M. Cariappa, hails from this city and has made it his home. Also from this place was Gen. K. S. Thimmaiah whose statue stands on the main avenue of Madikeri.

Madurai Once the capital of the Pāndya kingdom *M* is in the south of Tamilnadu. The temple of *M* is one of the most typical in South India, most of it having been built at one time. It is actually a double temple, one dedicated to Mīnākṣi, and the other to Sundareśvara. The two together occupy most of the space inside the main enclosure, an area 850 feet by 725 feet within a high wall. On all the four sides are four large and high towers *(gopura*-s*)*. The main entrance on the east leads to a beautiful pillared avenue 200 feet long and 100 feet wide, which itself leads to the inner enclosure, a rectangle 420 feet by

310 feet, also with four towers, but smaller than the outer ones. Another feature is an elaborate grouping of pillars within. Within the last enclosure is the main temple, the corridors and halls of which have long colonnades of pillars offering vistas in all directions. The sanctuary of Mīnākṣi is an enclosure attached to the southern side of the main temple and in front of the Mīnākṣi temple is the tank of golden lilies, a reservoir 165 feet by 120 feet, surrounded by steps and a pillared portico on the sides. Its picturesqueness in enhanced by the background of the southern tower, over 150 feet high, which is reflected on its surface. There is the hall of a thousand pillars in the north-east angle of the outer enclosure and it covers an area of 240 feet by 250 feet. Its interior has symmetrical arrangement of pillars, with an aisle leading to a shrine at the northern end. The sculptures on the pillars "surpass those of any other hall of its class", as Fergusson has put it. The four outer towers are exquisite with a variety of images of different sizes.

Today, Madurai is also headquarters of a University of the same name and is an important city of Tamilnadu. Not far from Madurai are the Palaṇi hills, Kodaikanal, and the Gandhigram Rural University.

Mahabalipuram See under *Pallava architecture.*

Mahavaidyanatha Iyer (1844-1893) Born in Vayyacheri near Tanjore in Tamilnadu *NVI* is the most prominent in the Karnataka musical tradition in the line of pupils of Tyāgarāja *(q.v.)*. A scholar in Telugu, Sanskrit and Tamil, he was initiated into music by his father, Pancanātha Iyer, and was later a pupil of Mānambu Cāvaḍi Venkatasubbaiah, a pupil of Tyāgarāja himself. It was at the age of twelve that he gave a concert programme at Tirunelveli where he got the title of "the great" *(Mahā)* for elaborating the *Cakravāka* tune in all its dimensions for two hours. His musical prowess won him great repute in the royal court of Mysore, Travancore, Ramanad, etc. He has also composed a *Tillāna* and a number of *kṛti*-s *(q.v.)*.

Mahendra Vikrama Varma Belonging to the Pallava dynasty, *MVV* of the 5th century is identified with Guṇabhadra about whom many Pallava inscriptions speak copiously. *Mattavilāsa* is a delightful and humorous Sanskrit play authored by him and it belongs to the category of the *Prahasana*. The play throws light on some aspects of the social life of the contemporary period and abounds in an indirect criticism of Buddhist monks as also of those professing the *Śākta* cult. Also called Mahendravarman I, he is often considered to be the author of another Sanskrit play, namely, the *Bhagavadajjuka*, in which the Kāpālika-s are held to ridicule. This play is, however, attributed to a certain Bodhayana by a few historians.

Makhdoom Mohiuddin (1908-69) Foremost among the progressive writers in Telugu and Urdu, Makhdoom was a revolutionary leader of the workers and peasants of Andhra Pradesh. Born in a village in Medak district of Telengana, Abu Sayed Mohammed Makhdoom Mohiuddin Kudri lost his father at the age of four, and was separated from his mother who remarried. After active participation in student movements he took part in the struggle against the feudal administration under the Nizam of Hyderabad. Starting as a poet through a publication in 1931, *M* came to be the most unique among the revolutionary poets in Telugu with a firm anti-feudal and anti-imperialist commitment. Equally significant is Makhdoom's role in active struggles. He joined the movement under the aegis of the Andhra Mahasabha *(q.v.)* in which Ravi Narayana Reddy and others were then most active. In 1943, he was imprisoned for three months and in 1946 he had to go underground. Fighting in the front ranks during the Telengana peasants' struggle against the atrocities of the Nizam, the landlords and the Razakars, *M* organised the armed rebellion with remarkable success.

A member of the Andhra Pradesh Sahitya Academy for some time, *M* is known in the literary world for such poems of

his as "Haveli", "Mṛtyugīta", "Andhere", "Inquilab", etc. One of the popular songs of *M* is "Telengana". Organiser of the Progressive Writers' Union at the national level, he was the backbone for it in the Telugu world.

Malayalam See under *Kerala*.

Mallanakuda, Madayagari A Telugu poet of the early 16th century, *MM* is usually counted among the eight great poets who adorned the court of Krishnadevaraya. He is the author of a *Prabandha* composition entitled *Rajaśekhara caritra*. A *prabandha* in three chapters, the poem deals with the marriage of Rajaśekhara son of Hemadhanva with Kānthimathi, daughter of Sindhuraja. Endowed with homely descriptions appropriate for the delineation of the emotion of love, the poem has earned reputation for this characteristic in particular. A section in the poem where a parrot is sent as an ambassador to convey the message of the lover is particularly extolled for its poetic beauty.

Mallareddy Kavi A Telugu poet of the late 16th century, he belongs to the Reddy dynasty of rulers with their capital in Bikkanavolu. He is the author of three works namely *Ṣaṭcakravarti caritre*, *Śivadharmottara* and *Padma purāṇa*. The first of these is replete with punning, while the second concerns itself with Śaivism and its practice. It is the *Padma purāṇa* which has earned *M* a position as a poet in Telugu literature. The fourth chapter of this work narrates in a condensed form the story of *Vālmīki Rāmāyaṇa*. The poet, however, makes many departures from the original of Vālmīki.

Mallikarjuna Mansur (b. 1910) Belonging to the village of Mansur in Dharwar district of Karnataka, Dr. MM is among the great music maestros of Karnataka today. As a pupil of Nilakanthabuwa Mirajkar, he has turned out to be a redoubtable vocalist in the Hindustani musical tradition. Later he accepted disciplehood under Ustad Manjikhan of the Jaipur

Gharāna in Bombay. Endowed with a sonorous voice, fine sensibility and supreme command over fundamentals, Dr. Mansur has established himself as a master in rendering rare and intricate tunes.

A recepient the State and Central Academy awards, he has also been honoured with numerous titles like "Gandharva ratna", "Gāna ratna", 'Sangīta ratna", etc. The Karnataka University has honoured him with an Honorary D. Litt., while the Central Government has conferred on him the title of "Padmabhushana". In 1981 he received the "Kālidāsa award" instituted by the Government of Madhya Pradesh in the very first year of its institution.

Mallikarjuna Panditaradhya. (c. 1120-1180) Author of *Śivatattvasāra*, *Liṅgodbhava gadya*, *Rudramahimā*, *Amareśwara aṣṭaka* and *Pravata varṇana* in Telugu, he is the second major Śaivaite poet in Telugu literature. A century of verses dedicated to Mallikārjuna said to have been authored by him has not come down to us. As an ardent critic of the Advaita doctrine of philosophy, this author makes every possibie effort to establish the dualistic interpretation for the principal statements *(Mahāvākya-s)* occurring in the Upanishads. The *Śivatattvasāra* which abounds in alliterative passages and usage of a rare diction resembles Nannaya *(q.v.)* in many of its stylistic features. Essentially a traditionalist in religion, he exhibits the same tendency in literature, too. There is a tradition which avers that he was the teacher of Nannecoḍa *(q.v.)*.

Manasollasa Authored by Someśvara III (1126-38), a king in the dynasty of the Chālukyas of Kalyāṇa *(q.v.)*, *M* is a treatise which deals with the manner of education for the princes while emphasising the development of stamina and suppleness of body as the aim of physical culture. It gives a list of games like running a race between elephants and men, wrestling, boxing and polo. The work stipulates as the duty of kings to construct-stadia where the games and athletic events could be staged and be watched by a large number of spectators. The

work also deals with the varieties of elephants, their temperament and qualities, the medicines that excite the anger of the elephants, the varieties of cocks, birds, rams, buffaloes, pigeons, falcons, deer, etc. Further, the work mentions some details regarding the construction of palaces, including matters relating to lighting and ventilation. Another title for it is the *Abhilaṣitārtha Cintāmaṇī.*

Mangesharaya, Panje (1874-1937) Composing rhythmical verses in Kannada and Konkani and coining attractive proverbs were the ways in which *PM* showed his literary skill to begin with. His first poem was an elegy written on the death of his brother. He wrote poems under different pen-names like "Kaviśiṣya", "Haraṭeyamalla" and had them published in journals like "Suvāsini" and "Satyadīpike" published from Mangalore. While in Coorg as head-master of the Central High School, he wrote his famous poem *Huttariya Hādu* which has since become something like the national song of Coorg, "huttari" being the folk-dance of Coorg. It was especially as the author of Children's literature that he established his fame, *Ajji kathegalu* (Grandmother's Tales) being one of his collections. In 1921 he established a children's literature publication house in Mangalore and published numerous works. His collection of folk literature in Kannada, Tulu, and Konkani shows his keen interest in the abilities of the broad masses of people in Karnataka, and more particularly in the district of South Kanara.

Manikkavacagar See under *Nāyanmār-s*

Manimekhalai The second important literary and poetic work in ancient Tamil literature, after *Śilappadhikāram (q.v.)*, is the *M* whose plot seems to be in continuation of that of *Śilappadhikāram*, for which reason the two works are treated as complementary poems.

The poem narrates the story of Maṇimekhalai, daughter of Kovalam, the merchant, and Mādhavi, the danceuse, of the

Śilappadhikāram. Mādhavi embraces Buddhism after the desertion and later the death of Kovalam. It was Mādhavi's intense desire that her daughter should desist from the life of a courtesan and accordingly she trained her to be of service to the Buddhist order. The prince of the land, however, was enamoured by the beauty of Maṇimekhalai and professed his love for her. The family-deity of Maṇimekhalai rushed to her rescue when she was thus being pursued by the prince. She transported herself to the Maṇipallava island and worshipped the sacred feet of the Buddha there. This brought her the full awareness of her previous birth and also endowed her with a divine bowl called the *amṛtasurabhi* with which she could remove the hunger of the starved people throughout the land Hunger and disease were both banished from the entire land and she then took to religious preaching. Following the path prescribed in Buddhism, she ultimately attained salvation.

Written by Śāttanār, a grain merchant of Madurai, the work has the obvious purpose of expounding the tenets of Buddhism. It must be said that the poem has less of literary and poetic qualities than of the enthusiasm for an exposition of Buddhism. The poem is composed in the "agaval" metre throughout.

Manipravalam A particular literary style in Malayalam literature is called the *maṇipravāla.* It was evolved by a group of scholastic pundits who were adepts both in Sanskrit and Malayalam and it consists in a blending of the styles and dictions peculiar to the two languages. The vocabulary thus devised is called *maṇipravāla.* It is a combination of the diction of the two languages in exactly the same way as the jewel *(maṇi* or *māṇikya)* and the pearls *(pravāla)* are strung together in a necklace. The jewel, of course, is Malayalam while Sanskrit represents the pearls.

This typical style is not characteristic of the literary style in Malayalam only. We have similar styles in other Dravidian languages like Tamil and Telugu, too. But nowhere is it so distinctly developed as a literary style as in Malayalam litera-

ture. Even here, the style assumed different forms in the course of time. It had its own specific enunciations as it developed into a distinct form. A technical work which systematised this form is the *Līlātilaka (q.v.)* which says that the general characteristic of *maṇipravāla* is that in it the Sanskrit and Malayalam languages are blended together. The work further mentions that two norms are to be strictly observed in the *maṇipravāla* style : first, the Malayalam words employed must be drawn from the speech of the common people speaking that language, and secondly, the Sanskrit words employed must be as much in use as the Malayalam words and must have graceful *(lalita)* letters in them. It may be said that the *maṇipravāla* style was the product of the interaction of the Aryan and Dravidian cultures during the period when this style was evolved.

Manonmaniyam A poetic drama in Tamil which continues to be popular among connoisseurs of literature even now, the *Manonmaṇīyam* was written by Sundaram Pillai (1855-1897) who was professor of Philosophy. It is a play adapted from Lord Lytton's English play, *The Secret Way.*

The plot of the play centres round the manifestation and fruition of love between Manonmaṇī, daughter of the Pandyan king Jīvaka, and Puruṣottama, king of Cera Province. The feud between the two royal powers, however, is a hurdle for the marriage of the two. Meanwhile, Kuṭila, the minister, has a design to have his son inherit the Pandyan kingdom through his marriage with Manonmaṇī. Kuṭila manipulates in such a way as to bring about a war between the Ceras and the Pandyas. But Kuṭila's design is scotched and he is imprisoned.

Maraimalai Adigal (1876-1950) An adept in English, Sanskrit, and Tamil, *MA* was such an ardent devotee of the Tamil language that he changed his earlier name "Swami Vedachalam" into the pure Tamil form by which he is known to Tamil literature. Given to contributing articles to the Tamil magazines from his very early days, he disseminated the cardinal tenets of Shaivism through the articles. Following in the footsteps

of ancient Tamil literature, he composed two poetical works, namely, *Murugan Mummaṇikkovai* and *Śomasundarakkānciyākkam*. Among his works of literary criticism are those on the *Mullaippāṭṭu* and *Paṭṭinappālai*. A significant contributor to the growth of literary criticism in Tamil, he took up cudgels in favour of the use of chaste Tamil in all spheres. A comprehensive critical work of merit is his *History of Māṇikkavācagar and a study of his times* in Tamil. Among his numerous works, mention may be made of *Shaivism—the creed of the ancient Tamilians, the Dance of the Ambalavāṇa*-s, *The Tamilians and the Westerners* and *How people can live to be a hundred*—all in Tamil.

Mariyappa Bhat, M. A renowned professor of linguistics, Mariyappa Bhat had undergone a special training programme in linguistics at the London School of Oriental and African Studies. Many are the works in old Kannada that Professor Bhat has critically edited. The *Khagendra Maṇidarpaṇa, Pārśvanātha Purāṇa, Jātakatilaka* and *Abhinava Mangarāja Nighaṇṭu* are among the works edited by him with copious notes about the authors, the chief characteristics of the works, and their dates. They are all invaluable source books for students of the history of Kannada language. He has prepared a revised edition of the Kannada-English dictionary of Kittel *(q.v.)*, published in four volumes by the University of Madras.

Mastan Saheb Belonging to the early 19th century, *MS* was actually from Jaffna in Ceylon but made a name for himself in the world of Tamil literature as one of the earliest to translate the Koran into the Tamil language. A strict traditionalist in the practice of poetry, *MS* has authored a number of stray and occasional verses which have been collected in an anthology called the *Mastan Saheb Pāḍalgal*.

Mastikallu (Masti stone) There was once in vogue the practice of a wife entering the burning pyre at the death of her husband. Such wives used to be described as the *Mahāsati*-s (the great wives). At the place where they used to embrace death by

entering the funeral pyre, it was customary to erect a stone memorial commending the loftiness of the feelings of love cherished by such women. Such memorials are called *māstikallu* in Karnataka. The stone-memorial usually will have a right hand inscribed on it, below which will be the figures of a man and woman. By its side or above it will be the image of a phallus cut in stone. Although this is the usual pattern for a *māstikallu* it must be said that all of them are not identical in form. Whatever the symbolic significance of the images, it is undoubted that they are solemn memorials to the eternal love of the man and his wife. These memorials, sometimes also called the *mahāsatikallu*, do not usually have any inscriptions besides the figures indicating the names of the persons involved and these memorials remain objects of worship among the people.

Matilakam A centre of Jain religion and learning in Kerala in early times, where incidentally lived Ilango Aḍikal, the author of the Tamil epic *Śilappadikāram (q.v.)*. He was a Jain prince and *M* was then called *Trikana Matilakam* which is the same as *Kunavayilkottam* of Tamil literature.

There is evidence to suggest that in *M* was a famous Jain temple to which many other temples in the vicinity were subordinate. But this became in later times a Hindu shrine. A Malayalam work of the early 15th century, *Kokasandeśam*, mentions that no Brahmin ever entered the temple of *M*, and it may be presumed that it was because of its having been a Jain temple. At what period exactly the temple changed its character and under what circumstances cannot be ascertained with any authenticity.

It may be noted in this connection that some scholars hold the opinion that the Kudalmanikkam temple at Irinjalakuda, also in Kerala, dedicated to Bharata, brother of Śrīrāma of the *Rāmāyaṇa* epic fame, was also once a Jain temple and that it was converted into a Hindu temple when Jainism was on the decline in later times. The deity at the Kuḍalmanikkam temple in its Jain phase is identified as Bharateśwara, the Jain

saint whose statue stands at Śravaṇabelagola *(q.v.)* in Karnataka. This Bharateśwara understandably became Bharata in later times, it is argued.

(See also under *Kallil)*

Mazhamangalam A poet in Malayalam who has composed his works in the *maṇipravāla* style *(q.v.)*, Mazhamangalam is not as effective as *Pūnam Namboodiri (q.v.)* in the handling of language, but is more successful than him as a poet. His principal work is the *Naiṣaḍha Campū*, his other *campū* compositions being *Rājāratnāvalīyam*, *Koḍiya Viraham*, and *Bāṇayuddham*.

More independent than Pūnam Namboodiri as a poet, Mazhamangalam has chosen his themes from Sanskrit literature but has created a literature quite distinct from its Sanskrit counterpart. His works occasionally depict emotions in such a way that one might truly say that he reaches lyrical heights.

Meenakshi Sundaram Pillai (1815-1876) A scholar who earned repute as a great poet, he had a close contact with the Śaivaite mutt of Tiruvāvaḍudurai. Many were the pupils who studied Tamil works under him and later turned out to be poets themselves. Among his numerous works, mention may be made of *Murugan Pillaittamil*, *Tiruvidaikkalikkuravañji*, *Sūtasamhitā*, *Akhilāṇḍanāyaki Mālai*, and a few other poems in the *Ulā* and *Kalambakam* styles. Poems relating to a few places like Uraiyūr and Tirukkuḍandai have also been composed by him. All his works centred round the Śaiva doctrines and the credit of having composed the largest number of poems in Tamil goes to him. His poem on Śekkilār *(q.v.)* is a famous work in the *Pillaittamil* style. Some descriptive and conceptual trends of old Tamil literature are juxtaposed with the more modern trends of poetry in his works.

Meenakshi Sundaram Pillai (1868-1954) Pandanallūr near Tanjore in Tamilnadu is a centre known for music and dance,

especially the "Bharatanāṭyam". Pandanallūr Meenakshi Sundaram Pillai was a renowned exponent and teacher of this art. Precision and perfection were two qualities that he vigorously insisted upon in the presentation of this art, thus making the pupils undergo a severe training under him. His pupils thus developed a uniform style which has come to be described as the "Pandanallūr style" in the field of "Bharatnāṭya". Rukminidevi Arundale of Adyar, Shanta Rao of Bangalore, and Ramagopal are among his pupils who have earned international reputation.

Mekedani See under *Haḍagali.*

Melukote A centre of pilgrimage long associated with the name of Rāmānuja, the propounder of the Viśiṣṭādvaita system of philosophy, it is in Mandya district of Karnataka. Although it literally means "lofty fort", it is better known for the temple than for the fort, of which there is but little left. The best known Śrīvaishnava centre of pilgrimage in Karnataka, it has other names like Nārāyaṇādri and Yādavagiri also.

The Melukoṭe temple is one of the five places of worship dedicated to Nārāyaṇa that were constructed under the rule of the Hoysala king Vishnuvardhana. The annual Vairamudi festival at the temple attracts thousands of devotees from far flung areas to it every year. Of the seven places of worship here, those dedicated to Nārāyaṇa and Narasimha are the more prominent ones. An ancient temple dedicated to Yogānarasimha stands on a hillock not far from it.

Menon, K.P.S. (b. 1898) A person with a long-standing service in India and abroad to his credit, Kumara Padmanabha Sivashankara Menon was born in Kottayam in Kerala and had his education at the Madras Christian College and later in Oxford. Joining the Indian Civil Service in 1921, he served in the Madras Presidency and was soon shifted to the foreign and political department. He held a variety of posts in the North-West Frontier of India and Baluchistan, in the

princely states of Hyderabad and Rajputana, and was also the Dewan of Bharatpur for three years. He was the Indian Representative in Ceylon from 1929 to 1933 and was once deputed to study the conditions of the Indians living in Zanzibar, Kenya and Uganda in 1934. He was the Agent-General of India in China between 1943 and 1947 and Chief Adviser to the Indian delegation at the San Francisco Conference in 1945. He was also Chairman of the UN Commission on Korea in 1948 and later took over as the first Foreign Secretary of India after independence. Between 1952 and 1961 he was Indian Ambassador in the USSR, Hungary and Poland.

After retirement from the Indian Civil Service, K.P.S. Menon was Chairman of the Indian Statistical Institute and the Central Academy of Music and Drama for many years. Awarded the "Padma Bhushana" title by the Government of India and the Honorary Doctorate of Historical Sciences by the Moscow University in 1961, Menon has been President of the National Council of the Indo-Soviet Cultural Society for over fifteen years and in that capacity has contributed mightily for fostering Indo-Soviet friendship and peace. A speaker with rare eminence, *KPS* has authored a number of books and documents of national and international significance. Among his highly popular works are *Many Worlds*, *Delhi-Chungking*, *The Lamp and the Lampstand*, *Russian Panorama*, *The Flying Troika*, etc. A diplomat with a difference, he has been instrumental in shaping an anti-imperialist foreign policy for India in a significant way.

Minajagi, Dr. M.V. (b. 1901) Born in Bijapur, Karnataka, Minajagi had his initial training in art at the J.J. Art School in Bombay and later at the London Royal College of Arts. He had further training subsequently at the School of Engraving and Lithography of the London County Council.

Oil and water-colour painting, poster-designing, chromo-litho and photolitho are among his specialities. He has painted replicas of the art of Bādāmi Caves *(q.v.)* also. His works have been exhibited at the Wembley Imperial Gallery, and

South Kensington Museum Art exhibitions in London and numeous art exhibitions in India. He has won many awards and medals at various exhibitions and he represented India as a delegate at the fifth internationai artists conference in Tokyo in 1966. A founder of Art institutions in Hubli, Bangalore, and Davanagere in Karnataka, he has been a pre-eminent teacher of art. In 1966 he won an award of the Mysore State Fine Arts Academy, while the Karnataka University honoured him with a doctorate degree in 1976.

Mohammed Basheer, Vykom (b. 1910) An introspective short-story writer in Malayalam, Basheer is known for his excellent prose and also for the portrayal of social life bringing out the varieties of human behaviour. Besides, the element of pathos pervades his short-stories. Neither a cynic nor an escapist, Basheer presents his characters as endowed with equanimity. Among the stories contained in the collections of his short-stories, the more notable are such ones as "Janmadinam", "Viḍḍigaluḍe Swargam", "Muccīṭu Kalikāranḍe Magal", "Pāvapeṭṭavaruḍe Veśya", "Viśappu", and "Viśvavikhyāta-māya Mūkku".

Although Basheer is pre-eminently a short-story writer, he has made a mark also as a novelist through his *Bālyakālasakhi*, etc. Lucidity of style and providing a picture of social life in a thoughtful but naturalistic form are the chief characteristics of his literary works. The eclipse of a fast-fading earlier generation is what his plots usually bring out. He was made Fellow of the Central Sahitya Academy in 1972.

Mohanangi Although not as celebrated as Ātukūri Molla *(q.v.)* daughter of Krishnadevaraya, she is known in the history of Telugu literature as the author of the poem entitled *Marīchi-pariṇayam.* It is said that this poem was submitted to the Court for evaluation and that it was declared a praiseworthy composition. The poem, however, has not come down to us and her reputation rests on the testimony of poets of subsequent periods only. It might safely be asserted that she was one of

the distinguished poetesses of the Telugu language during the Vijayanagar times.

Mohiniyattam A dance form of Kerala, Mohiniyāṭṭam is based on the theme of temptation represented by Mohini in mythology. Rather sensuous in its appeal, in technique it lies somewhere between *Kathakali* and *Bharatanāṭyam.* Lyricism is its chief characteristic, while smooth foot work and special music are its other attributes. It is performed exclusively by women.

Mouni A contemporary of Pudumai Pittan *(q.v.)*, it was the name by which S. Mani Iyer came to be known in the world of Tamil literature. Author of only about twenty short stories, he is a writer of some importance in Tamil literature and is often likened to Kafka. Creating moods out of situations and characters is his speciality. His characters, incidentally, appear generally without any proper names. Belonging to Chidambaram in Tamilnadu, he has always shown an inclination towards Vedānta and metaphysics. The anthology of his short-stories is *Azhiyā Chudar.*

Mrinalini Sarabhai (b. 1928) A distinguished dancer with great reputation, she hails from South India. Functioning as the director of a dance society called "Darpaṇa" sponsored by an educational foundation of Ahmedabad, she has won acclaim for her creative work in the classical and folk dance forms and the presentation of these modes in solo and ballets. With extensive and successful performances in Europe, America and elsewhere to her credit, she specialises in the performances of *Bharatanāṭyam*, *Kathakali*, *Maṇipuri*, *Orissi* and *Kūcipuḍi* in their traditional modes. Creativity and artistry are the hallmarks of Mrinalini's dance. Renowned for the creation of many new themes in dance, she has produced many a talented artist through her training. Her "Kirātārjuna" and "Vasantha Vijayam" are in the *Kathakali* style, while her "Abhisārikā", a romantic story, is in the *Bharatanāṭyam* style. With the folk technique has been devised the dance portraying the classical

story of 'Vāsavadattā'. Among her recent ballets are the 'Gīta Govinda' and 'Sītā Kalyāṇam', both evidencing the gifted artist in Mrinalini. Her partner in *Kathakali* style is Chattunni Panickkar, another well known figure in Indian dance.

Muddana The Kannada poet Nandalike Lakshminaranappa of the late 19m century had Muddaṇa for his pen-name. A connoisseur of music from his school days, he developed a great liking for *yakṣagāna (q.v.)*. The cadence of the *Yakṣagāna* music influenced his poetry also later on. He wrote the *Ratnāvalīkalyāṇa* and *Kumāra vijaya* as plays for *yakṣagāna* presentation very soon. He read the Sanskrit work *Adbhuta Rāmāyaṇa* under his teacher Subbarāya and prepared an adapted version of it in the old Kannada language, but in a novel style. After it was duly published, he wrote another poem entitled *Śrīrāma Paṭṭābhiṣekam* and sent it to the publisher as the work of Mahalakshmi, poetess of an earlier period. After that he wrote his most important work *Rāmāśwamedha* in old Kannada and took the pen-name Muddaṇa. The plot of this work is drawn from the *Rāmāyaṇa*, but it is narated in a new style with Manoramā being made the representative of the reader in the work. *Rāmāśwamedha* stands as a bright specimen of a work in old Kannada authored by a poet with modern vision. Later he translated the *Bhagavadgītā* and *Rāmāyaṇa* into Kannada, and also wrote a treatise in Kannada on the *Kāmaśāstra*. Some chapters of an imaginative novel of his called *Godāvari* are also extant. Muddaṇa belongs to the period of transition between the 19th and 20th centuries in the history of Kannada literature and occupies a significant position in that capacity.

Mudiettu One of the oldest among the ritual theatres of Kerala, it forms an essential part of festivals in Kāli temples and is also performed in front of the 'Kuryala', a consecrated place attatched to some houses. This is performed as a votive offering to propitiate the goddess. The performance is preceded by an elaborate ritual called 'Kalamezhuthu' and it is the special prerogative of those belonging to the 'Kurupar' community to

perform this ritual. With different grains the image of the deity Bhadrakāli, endowed with eight hands and bedecked with jewels, is drawn in colours and the worship is offered to this deity to the accompaniment of music. A part of the ritual is what is called 'Talapoli' in which a few women carrying offerings line up at the entrance to welcome the spirit of the goddess symbolically carried in a 'Kiṇḍi', a bronze waterpot. The next part of the ritual, consists in wiping out of the figure, called 'Kalam Maykali', followed by an orchestral prelude with which the play begins.

Shiva and Nārada are the dominant characters in the play, with the dancing of the 'Dārikan' contributing to the vigour in the presentation of the play. It is this 'Dārikan' who challenges Kāli, and both of them get involved in a vigorous dance. A local guide of Kāli *(Koimpatar)* in the traditional warrior dress of Kerala then appears to indulge in a humorous conversation with the musicians. Another character is that of *Kooli* who appears on the stage holding a branch of a tree or brooms. Then follows a battle between Kāli and her adversaries, namely 'Dārikan' and 'Dānavendran', in which Kāli wins. 'Dārikan' is supposed to represent all those who are given to acts of depredation and who have been terrorising the world. With the vanquishing of 'Dārikan', the *Mudieṭṭu* signifies the victory of order over chaos.

Mudramanjusa Composed in 1823 by Kempuṇārāyaṇa who was under the patronage of Krishnaraja Wodeyar III of Mysore, the *Mudrāmañjūṣa* is a well-known prose work in Kannada. It has for its plot the famous story of the overpowering of the Nandas of Magadha by Chandragupta Maurya under the able guidance of Cāṇakya. The author avers that he is elaborating upon the events succinctly narrated elsewhere, but the basic source for the author is the Sanskrit play *Mudrārākṣasa* by Viśākhadatta, though it is nowhere acknowledged by the author. Almost a third of the work is a translation of Viśākhadatta's play. The distinction of the work is that it reads like a modern novel though there is nothing creatively imaginative or innova-

tive in the work.

Viewed in the background of Kannada literature which until then was inundated with religious themes, this work which is devoid of any love theme is a superb narrative in prose. At a time when the influence of English language and literature had not been felt as yet on Kannada literature, the *Mudrāmañjūṣa* shone as a brilliant novel in Kannada. The first of its kind, the novel constantly refers to the customs and social life of his times. A pace-setter for subsequent prose works in Kannada, it is written in lucid style although the vocabulary is mainly Sanskritic with suffixes added in the old Kannada language style.

Mugali, R. S. (b. 1906) Professor, historian and researcher, he is also a poet and novelist in Kannada. *Bāsiga* with 80 poems and *Apāra Karuṇe* with 37 are two of his poetic collections, while *Bāluri*, *Kāraṇa Puruṣa*, and *Anna* are his three novels with social themes. His one-act plays and full-length dramas are numerous. He has also authored a number of essays and short stories.

Although he has contributed to many fields, Mugali considers himself to be essentially a poet and critic. His *Rannana Kṛtiratna* and *History of Kannada Literature* are prominent works of criticism and hisotry of literature. It was for this latter work that the Poona University awarded him the doctorate degree. It also won a Sahitya Academy national award later on. His *The Heritage of Karnataka* is a scholarly contribution in English to the hisotry of Karnataka Culture.

Mundasseri, Joseph A notable critic in Malayalam literature, he was among those who vigorously attempted to take Malayalam literary criticism along the path of modern criticism in the West. He held the conviction that deep experiences of life alone could give rise to lofty literature, and that also only when these experiences are in consonance with the life of society as a whole. The progressive literature of Kerala owes not a little to Joseph Mundasseri among whose chief collections of critical

essays are *Māṭṭoli*, *Antarikṣam* and *Mānadaṇḍam*. A critic who gave the instruments of criticism to Malayalam critics through his critical evaluation of the works of such Malayalam authors as Kumaran Āsan *(q.v.)*, Vallathol *(q.v.)* and Ullūr *(q v.)*, Mundasseri is also author of the works of criticism entitled *Rūpabhadratā* and *Prayānam*. Another collection of essays in practical criticism is his *Vāyanaśālayil*.

Murchana See under *Grāma*.

Muthuswami Dikshitar (1775-1835) Strictly wedded to the classical tradition in Karnataka music, he was a musical genius with an originality and creative spirit all his own. In the resurrection of earlier modes of expression in familiar tunes and also in the revival of the antique modes that were vanishing from currency, he remains unexcelled. He was, however, not averse to innovations and improvisations of new modes, in which field also he has exhibited great prowess. Original in the structuring of his pieces, Dikshitar fashions a few of his songs somewhat on the archaic type like the *Gītā* and *Prabandha*. A characteristic of his compositions is that in them we have the most perfect blending of music *(sangīta)* and words *(sāhitya)*. As different from Tyāgarāja *(q.v.)*, whose younger contemporary he was, Dikshitar has less of lyrical and emotional exuberance in his compositions, but his choice of language that is musical marks him out as a great poet and composer. It is the tune *(Rāga) (q.v.)* that is the forte of Dikshitar in that his compositions are poems presenting a rich and coloured portrait of deep feelings that stir many a heart.

It was when the boy Muthuswami was at a place called Manali that he came across a recluse who offered to take him to Benares. During his six years stay there he became familiar with Hindustani music, the influence of which to a slight degree is obvious in Dikshitar's works. Returning from Benares, Dikshitar went to Tiruttani where under the name of *Guruguha*

he composed about three hundred *kṛti*-s *(q.v.)*. It was in Tiruvarur that he ultimately settled although Dikshitar remained a pilgrim throughout his life. With all his musical compositions in the Sanskrit language and dedicated to a variety of deities, *MD* remains a unique figure in the history of Karnataka music. Unique among his compositions are those devoted to the nine planets, called the *nava graha kṛti*-s and equally well-known are his *navāvaraṇa kṛti*-s. Among his scholastic works, also in Sanskrit, is *Tyāgrāja mahādhvajāroha*.

Muttaiah Bhagavatar (1877-1945) Belonging to Tirunelveli district of Tamilnadu, *MB* started as a renderer of mythological episodes and then took to Karnataka music. An able exponent of music in this tradition, he also gained repute as a composer. A pupil of Sambasiva Iyer in Tiruvaiyyar, he was head of the School of Music at the Annamalai University for long. Proceeding to the Court of Travancore in 1936, he functioned as the Chairman of the Swāti Tirunāl Music Academy founded there in 1938. Among his works—apart from the musical compositions—is the *Sangīta kalpadruma* in Tamil. His compositions are in Sanskrit, Tamil, Kannada and Telugu under the name of "Harikeśa", and they belong to the categories of *Kṛti*-s, *Daru*-s and *Tillāna*-s.

Muttayya Bhagavatar (1877-1945) Given to the singing of popular folk songs during his early age, *MB* is said to have participated in a country play which led to his being severely reprimanded. However, he later became a pupil of Sambashiva Iyer in Tiruvayyar and became a profound musician in the Karnataka style. Also an adept in delivering discourses on mythological and philosophical topics, *MB* won great honours at the hands of the members of the Travancore princely family. For some time he was the President of the Travancore College of Music. His treatise on music in Tamil entitled *Sangīta Kalpadruma* won him a doctorate degree. A musical composer of some eminence, he edited the works of Swāti Tirunāl *(q.v.)*, besides composing more than a hundred

kṛti-s *(q.v)* of his own.

Muttollayiram An ancient work in Tamil purported to have extolled the Chera, Chola, and Pandya kings in 900 stanzas each, the *M* is presently available in 190 stanzas only. The individual kings of the three dynasties have not been identified by their names, but by their dynastic nomenclatures only; so much so, the work is a panegyric for the dynasties as a whole. The elephant power of the dynasties is specially highlighted along with the heroism of the kings. There are also a few verses in which are recorded the out-pourings of the hearts of some ladies who had fallen in love with the kings, overwhelmed by the prowess of these kings as they were. Nothing is known of the authors who composed the different parts of this work, which excels particularly in those parts where literary imagination is at its best in the depiction of the pangs of love among the ladies.

Mysore Once the seat of power of the Wodeyars *(q.v.)*, Mysore was the capital of the princely state of Mysore. A city of scenic beauty and historical importance in Karnataka, Mysore is now mainly a centre for education and research, besides being a city with tourist attraction. With a history dating back to the first century A.D. when the Sātavahanas ruled here, the city successively came under the Kadambas (4th-5th centuries), Cālukyas of Bādāmis (6th-8th centuries), Rāṣṭrakūṭas (8th-9th centuries), Cholas and Hoysalas (11th-14th centuries), Vijayanagar Kings (14th-16th centuries), and the Wodeyars (16th to 20th centuries). Hyder Ali and Tipu Sultan also ruled from here during the period of the Wodeyars during the 18th century.

Among the research institutions of Mysore, the Oriental Research Institute is by far the oldest and the best known by virtue of its numerous publications of Kannada and Sanskrit texts. The Chāmuṇḍi hill and Brindāvan gardens (see under *Kannambadi*) are added attraction of Mysore, while the Jaganmohan Palace Art Gallery is known for its collection of

paintings, especially those of Ravivarma (*q.v.*). Mysore has also long been the centre of sculpture in ivory and sandalwood.

Naca Somanatha A contemporary of Errana (*q.v.*), *NS* is a significant Telugu poet who can stand almost on par with Errana. His *Uttara Harivamśa* dedicated to Hariharanātha mentions several titles of his which have the purport of portraying the poet as highly skilful and successful. *Pūrva Harivamśa*, *Vasanta Vilāsa* and *Hara Vilāsa* are the other works attributed to him, but none of them is extant today. The latter part of the *Harivamśa* which is available to us shows the poet as an able and imaginative author. Selecting only the more poetic parts of the original, Somanatha has created in Telugu a truly merited poem.

Nadan Pattu Even before compositions in the *maṇipravāla* (*q.v*) style, there was in vougue in Malayalam literature a set of compositions of unknown authorship. They were called the *nāḍoḍi pāṭṭu*. Possibly authored by ordinary people who were none too scholarly, these poems are either in the form of adapted translations or independent narrations of the legends of the *purāṇa*-s. Endowed with a musical quality, they form part of the folk literature in Malayalam. The rural life of Kerala, style of life of people belonging to different classes, their customs and practices, the overall social relations, etc., are abundantly reflected in these songs which have been handed over to posterity through the oral tradition. These songs are variously categorised as songs of agriculture, songs of marriage, etc., the Malayalam terminology being *kṛṣipāṭṭu*, *puluvan pāṭṭu*, *pāṇarpāṭṭu*, *kuravar pāṭṭu*, *pānan pāṭṭu*, *oṇappāṭṭu*, *kalyāṇa pāṭṭu*, etc.

Nagacandra A Kannada poet who lived during the latter part of the 11th and early part of the 12th centuries, *N* was a Jain poet who authored the *Mallināthа Purāṇa* and *Ramacandracarita-purāṇa*, the latter also called the *Pamparāmāyaṇa*. The first one deals with the life history of Mallinātha, the nineteenth *Tīrthan-*

kara, in fourteen chapters.

The *Rāmacandracaritapurāṇa* is the first extant Jaina *Rāmāyaṇa* in Kannada and is the maturer work of *N.* This is slightly different from the epic of Vālmīki and is based on the tradition of Jain *Rāmāyaṇa*-s authored by Vimalasūri and Guṇabhadra. The characters in the epic are replicas of those in Vimalasūri's poem. As per the Jain tradition of non-violence, Rāma here commits no violent act of killing any one, not even Rāvaṇa. It is the task of Lakṣmaṇa, who is in his last birth before achieving the status of an *arhant*, to kill Rāvaṇa and attain emancipation only in a later birth. The character of Rāvaṇa assumes significance in the *Pamparāmāyaṇa* in that he is a blemishless person abducting Sītā because of the pre-ordained fate.

N styles himself as *Abhinava Pampa*, presumably because of the poetic excellence and adaptative genius displayed by him as had been done by Pampa (*q.v.*) earlier. But his writings remain principally religious works and do not excel as poetry. Among his contemporaries of eminence was the poetess Kanti (*q.v.*).

Nagarjunakonda Located on the right bank of the river Krishna, *N* is in the Guntur district of Andhra Pradesh. As the valley of *N* was to get submerged on the construction of the Nagarjunasagar dam, the artistic works of the region were removed to a hill which became an island with the construction of the dam. This island is none other than the *N.*

In the midst of the dam which is a tribute to modern engineering skill is the hill where are preserved rare artistic pieces from pre-historic times to the period of Sātavāhanas and the Kings of other dynasties. We thus see in *N* a blending of modern civilisation and ancient culture. A centre once sacred for the Buddhists, *N* had attracted such travellers like Huentsang in the course of its history. During the 2nd century B.C. it was a famous Buddhist centre. The renowned Buddhist philosopher Nāgārjuna lived here, it is said.

The ancient relics have all been assembled together in the

island of *N* without affecting their original form. The pillars, the idols, and the temple, along with the bathing ghats of 1700 years ago, have all been restructured to give it the form that it possessed in days of yore. The circular theatre here can accommodate about a thousand spectators. It must, however, be admitted that it has not been possible to preserve all the ancient remains of the valley at the only island-museum in the country that *N* is. Approachable by a motor-boat from Anupu, the island-museum has an unsurpassed scenic beauty, located as it is in the midst of nature. Ancient coins, ornaments, and images of sculpture could be seen here. Among its principal attractions is an image of the Buddha which is four metres high.

Nagavarma I A Kannada author who lived towards the end of the tenth century, *N* is established as the author of *Karṇāṭaka Kādambari.* Another work *Chandombudhi* is also ascribed to him by some historians. The two works evidence the fact that like Pampa *(q.v.)* and Chāvuṇḍarāya *(q.v.)*, *N* was both a poet and a warrior.

Chandombudhi is the first technical work in Kannada and a few introductory verses here throw light on the author's having been a noted poet, too. He had the title of "Kavirājahaṃsa". The work explains the science of metrics with a literary style which is neither appealing nor successful.

His better known work is the *Karṇāṭaka Kādambari* which is an adaptation of Bāṇa's Kādambari in the *Campū* style. It is undoubtedly a masterpiece of its kind thanks to the dexterity with which he handles the narration and his command over both Sanskrit and Kannada. Nowhere does the work show any mark of inferiority to the original work of Bāṇa, be it in narration, characterisation or description, and hence has the qualities of an original composition. It could well be claimed that there is no adaptation in Kannada which is more commendable and successful than the one by *N*.

Nagavarma II A highly reputed scholastic author in Kannada

who lived during the latter part of the 12th century was *N* who has distinguished himself as a poet and also as an author of technical literature concerning poetry. He is said to have been in the court of the Cālukyan king and was the preceptor of the poet Janna *(q.v.)*. As the author of *Śabdasmṛti*, *Bhāṣābhūṣaṇa*, *Kāvyāvalokana*, *Vastukośa*, and a few other treatises, he has provided the technical foundation necessary for a comprehensive study of literature by treating grammar, rhetorics, lexicography and metrics as accessories to literature. These works are renowned for their scholasticism and practical guidance for literary creation. Far from being an imitative and dry scholar and systematiser, *N* is an able critic and analyst. Janna mentions him among the authors of works dealing with the lives of the Jaina saints on which evidence it is supposed that he must have authored a Jain *purāṇa* also, but it is not extant today.

Nagendra Rao. Pingali (b. 1901) Dramatist and actor, *PNR* was the founder of an Indian Dramatic Company in Vishakapatnam. His plays were produced by this company in different parts of Andhra Pradesh. Belonging to a village near Bobbili, he had but a scanty education having left school at the age of sixteen itself. *Vindhyārāṇi*, a play in Telugu authored by Nagendra Rao in 1928, had the distinction of being staged for almost ten years continuously. *Nārāju*, a play depicting some episodes from the life of Krishnadevaraya, was his next play written in 1929. An innovator in the field of drama, he entered the film world in the 1950's and wrote screen plays, dialogues and songs for many Telugu films.

Naidu, R. S. One of the foremost among the artists of Karnataka, R. Sitapati Naidu has distinguished himself as a sculptor, cartoonist, and painter. A freedom fighter of great eminence, he had been imprisoned several times and had intimate contacts with leaders like Jawaharlal Nehru and J. B. Kripalani. The works of art made in plaster of paris by him are many and there is always a typical *RSN* distinctive touch in his works.

Response to the life of the common man and a sense of identity with that section are the unifying traits of *RSN* works. He joined the non-cooperation movement as a student and went to jail for the first time in 1933. He underwent imprisonment several times after that. While in jail, he made a four feet statue of Lenin which was highly appreciated by the jail-mates. Having failed in an attempt to commit suicide in Bombay after the jail-term, *RSN* founded a youth organisation and a radical journal, as a consequence of which he had to remain underground to elude the British police. He published a weekly called "Pictorial Economics" for sometime from Bombay. A brief visit to England brought him into close contact with the working class there much to the chagrin of Scotland Yard. He settled down in Mysore in 1957.

Naladiyar An ancient treatise on ethics (nītigrantha) in Tamil, the *N* consists of 400 verses composed by different authors, most of whom are Jaina saints. Many of the verses here expostulate on renunciation and the transient nature of existence. The unstable nature of life is portrayed in several verses in a poetic form. Padumanār has divided this work into three parts on the lines of *Tirukkural (q.v.)*, namely, araṭṭupāl, dealing with righteousness *(dharma)*, porulpāl, dealing with material welfare *(artha)*, and kāmattuppāl, dealing with desire *(kāma)*. Each part is further divided into a few sections each. This work has been translated into English by Dr. G.U. Pope *(q.v.)*.

Nallakavi A Sanskrit author of the 17th century, *N*, also called Bhūminātha, was from a village near Kumbhakonam in Tamilnadu. He is the author of two plays, namely the *Śṛngāra sarvasva bhāmā* and *Subhadrā pariṇaya nāṭaka*. Besides, he has authored a philosophical work called *Advaitamañjari* and also a commentary on it called 'parimala'.

Nambi Andar Nambi Born in Tirunaraiyur in the South Arcot district of Tamilnadu, *NAN* of the eleventh century is known chiefly for the collection and division of the Tevāram *(q v.)* and

other Shaiva hymns. These divisions are called the *Tirumurai*-s. He is also the author of a hymn dedicated to the deity of Pollappillaiyār called the *Iraṭṭaimaṇimālai.* One of his other poems is *Tiruttoṇḍār Tiru Andādi.* This poem of Nambi served as the source book for Śekkilār *(q.v)* for the account of the 63 *Nāyanmār*-s *(q.v.)*.

Namboodiripad, E.M.S. (b. 1909) A Marxist thinker and leader of repute, *EMS* is from Kerala. After his early education in Sanskrit, he joined the College in Trichur and then took a plunge into the political activities of the time as a fighter for national independence. Among the founders of the Congress Socialist Party in 1934, he subsequently joined the Communist Party of India and is presently General Secretary of the Communist Party of India (Marxist). An author and literary critic of high standing, he has such books as *Marxism and Literature, Kerala—Yesterday, Today and Tomorrow, Social Democracy and Communism* and the *Problem of the Peasantry in Kerala* to his credit. He has also authored numerous articles on questions relating to Indian History, Philosophy, and Literature. His *Autobiography*, originally written in Malayalam, has been translated into many Indian languages. His contributions to the study of Marxist Aesthetics are valued greatly in the field of literary criticism.

Namboodiripad, O.S.(b. 1923) A Malayalam poet who negates the dichotomy between the social man and the solitary man, experiencing the organic unity of life, Olapamanna Subramanyan Namboodiripad concentrates in his poetry on the delineation of the mood of misery of the solitary man, who according to him is the product of modern capitalism. *Nangemakutty* is one of his outstanding works, having Miranda and Caliban of Shakespeare's *Tempest* for prototypes, the innocent Namboodiri girl, subjected to sexual assault and subsequent rejection by her own parents as an outcaste, being the Miranda-like character

in the work. Author of several other poems with the theme of the stresses and strains of the modern man, *OSN* occupies a prominent place in the range of Malayalam poetry. His *Nangemakutty* has won the Kerala Sahitya Academy award, while his other anthologies of poems are *Ilanīlam* and *Pāñcāli*. He has the distinction of having served as President of the Kerala Kalamandalam also.

Nammalwar See under *Ālwār*-s.

Nandanar (1926-1974) A short story writer in Malayalam, P.C. Gopalan had 'Nandanār' for his pen-name. Joining the army in 1942, he served for four years and later functioned as an N.C.C. Inspector in Mysore for sometime. A top ranking short story writer, *N* has published several anthologies, among which are *Ariyappeḍatta Manuṣya Jīvigal*, *Ātmāvinḍe Novugal*, *Anubhūtigaluḍe Logam*, etc.

Nandikalambakam Certain new forms of literature emerged during the medieval part of the history of Tamil literature, *i.e.*, between 700 and 1300 A.D. "Kalambakam" is one such. It is a collection of hundred verses composed in varying metrical lengths on a variety of topics. The *Nandikalambakam* is a "Kalambakam" having the purpose of extolling king Nandivarman. The verses here are imaginative and rich in embellishment. Quite frequently the verses go beyond conceivable limits of hyperbole, but the elegance in style is never in jeopardy.

This work established the new form that had emerged in Tamil literature as a viable form for further adoption. Its uniqueness lies in the novelty of expression in regard to the subject-matter and the moods or emotions. The felicity of expression in Tamil literature which started with the *Śilappadhikāram* is consummated here.

Nandimallaya See under *Ghanṭasingana*.

Nanjundakavi A Kannada poet of *c*. 1505 A.D., *N* is an ex-

ponent of the form of *sāngatya* in Kannada poetry. The speciality of this form is that it inheres features of various other poetic forms like *vacbana, ragale,* and *ṣaṭpadi.* There is evidence to suggest that Nanjuṇḍa, who was originally a Jain, got converted to the Śaiva religion later on. Several Jain poets are, however, extolled by him in the introductory verses to his work along with such poets like Harihara *(q.v.)*, Bāṇa, and Kālidāsa.

His work is the *Rāmanātha Carite*, also called the *Kumārarāma Sāngatya*, dealing with the life-story of the Prince Kumārarāma, famous for centuries among the Kannada speaking people as an unparalleled hero. A vanquisher of the Sultans in succssive battles, Kumārarāma has a legendary halo around his personality and this aspect is highlighted by Nanjuṇḍa in his work. In the poet's conception, Kumārarāma is none other than Arjuna of epic times and the latter's enemies have taken birth as the Muslims ! Arjuna's reincarnation as Kumārarāma naturally lends a supernatural and mythical character to the historical figure of Kumārarāma. When one views a plot like the above in a literary work of the early 16th century, it is reasonable to suppose that anti-Muslim sentiments were taking roots in parts of Karnataka for various reasons.

Nanjunda Rao, M. S. An active member of the Karnataka Chitrakala Parishat, *MSN* has served as an artist for the publicity division of the Government of India, especially in the preparation of exhibits for the five-year plan programmes. From 1960 to 1968 he worked as an artist with the Karnataka State Khadi and Village Industries Board. Later, he became principal of the Chitrakala Vidyalaya in Bangalore. His collections of ancient traditional paintings and paintings of folk-art for the Chitrakala Parishat are remarkable and he has authored a book also on these acquisitions. His own paintings of Sravaṇabelagola for the Karnataka Lalitakala Academy have been well acclaimed. Currently, he is in charge of the ambitious expansion programme of the Art complex of the Chitrakala Parishat and also secretary of the Federation of Arts Institutes of Karnataka.

Nannaya Believed to be the first grammarian and systematiser of the Telugu language, *N* holds the view that Telugu is but a modification of Prākṛt, a view strongly contested by philologists like Caldwell who maintain that Telugu is a Dravidian language having no affiliations with Prākṛt.

Belonging to the 11th century, *N* is generally accepted to be the author of the first work in Telugu, namely the *Mahābhāratam.* Written with the specific objective of popularising the *Bhāratadharma* at the instance of Raja Raja Narendra, a Cālukyan king who ruled at Rajamundry, the *Mahabhārata* was left imcomplete by *N* who wrote only the first two *parva*-s and a part of the third. It was completed by Tikkana *(q.v.)* of the 13th century and Yerrāpreggaḍa, also called Errana *(q.v.)* of the 14th century.

Nannaya's work is not by any means a mere translation of the Sanskrit original. He freely summarises, or at times even omits, many a moral and philosophical disquisition occurring in the original. Quite a few narrations are abridged, while a few new descriptions are added and the depiction of events is in ways familiar to Andhras. The first among the notable trio of the Telugu Poets *(Kavitraya)*, *N* is considered as the law giver of the Telugu language *(Vāganuśāsana)* and the founder of a poetical tradition in Telugu in much the same way as Vālmīki and Vyāsa were for Sanskrit poetry. Employing metres of both the classical *(Mārga)* and the local *(Deśi)* traditions, Nannaya's epic poem has won equal popularity among the scholars and the populace alike.

Among the other works attributed to *N*, called the *Ādikavi* in Telugu, are the *Āndhraśabda cintāmaṇi*, *Lakṣaṇa sāramu*, *Indra Vijayamu*, *Cāmunḍī Vilāsamu* and *Rāghavābhyudayamu.* The authenticity of the authorship of these works, however, is not undisputed. The fame of Nannaya Bhaṭṭa in the world of Telugu literature rests on the eminent poetic abilities displayed by him in the epic poem which he composed partly. All subsequent Telugu poets looked up to him for poetic inspiration, guidance and emulation. He is easily one of the brightest stars in the galaxy of Telugu poets.

Nannecoda A poet belonging to the early epochs in the history of Telugu literature, *N* (sometimes also ealled Nanni Coḍa) was the author of *Kumārasambhavam,* a work unearthed only during the 20th centure. *N* was a king with the titles of 'Tenkaṇāditya' and 'Kavirāja śikhāmaṇi' and dedicated his work to his religious preceptor Jangama Mallikārjuna. Scholars differ in their views as to the exact period to which he belongs, some assigning him to the early parts of the 10th century and others to the 12th century, between two other pre-eminent Telugu poets, Nannaya *(q.v.)* and Tikkana *(q.v.)*.

N's Kumārasambhavam is not a translation of Kālidāsa's work of the same name though it is naturally inspired by it. *N* draws his material from a few Śaiva *purāṇa*-s in Sanskrit as also from Udbhaṭa and Kālidāsa. The work in 12 chapters exhibits the poetic acumen of the author so profusely that a few critics regard it as the best poetical work in early Telugu literature. The credit of composing the first *prabandha (q.v.)* in Telugu goes to him. Another work entitled *Kalāvilāsam* supposedly authored by *N* has not come down to us, but is known only through references made to the work by authors of subsequent periods.

Nannul The most popular and prominent grammatical work in Tamil after the Tolkāppiyam *(q.v.)* *N* belongs to the late 12th century and is authored by a Jain ascetic called Pavanandi Munivar. The work concerns itself principally with orthography and morphology of the Tamil language. Sometimes adopting the canons of *Tolkāppiyam,* the *N* elaborates on them. The *N* itself has been commented upon by Mayilaināthar who belongs to about the 16th century. More commentaries called *Kaṇḍigal* came to be written on the *N* during the 19th century to make it more easily and broadly understood.

Narahari Sastry, Bellave (1882-1961) A teacher by profession, *BNS* was the author of the story for the first ever film in Kannada, namely, *Satī Sulocana.* He authored several more stories for films subsequently. Himself a noted actor on the

stage, he was a musician and painter of some eminence. The plays based on mythological episodes that he has authored in Kannada are numerous, *Śyamanta ratna* for the theatrical company of Gubbi Veeranna *(q.v.)* being his first. Other plays of his are *Śrī Kṛṣṇa līla, Sadārame, Sītā kalyāṇa, Sampūrṇa Rāmāyaṇa, Uttara kumāra, Jarāsandha vadhe, Khāṇḍava dahana*, etc. Many artists who distinguished themselves on the stage during a later period had first been trained by *BNS*, among them being M. V. Subbaiah Naidu *(q.v.)*, Honnappa Bhagavatar, B. Jayamma and Lakshmibai. Among his other literary works are a poem entitled *Śrī Kṛṣṇarājendra rajatamahotsavānanda lahari* and a *Campū* called *Rājabhakti kāvyam.*

Narasimhachar, D.L. (1906-1971) Lovingly and respectfully described by his disciples and admirers as a "walking encyclopaedia", *D.L.N.* was a profound scholar, the study of the history of words in Kannada being his forte. No word was insignificant enough to escape his attention and no usage of any word in the entire gamut of Kannada literature went unrecognised and unrecorded by him.

Textual criticism, Linguistics, and Literary Criticism were among his chief scholastic preoccupations. The authentic critical texts of ancient works like *Pamparāmāyaṇa, Vaḍḍārādhane, Sukumāracaritam, Śabdamāṇidarpaṇa*, and *Siddarāmacāritra* are only a few of his major contributions. His monumental work on the methodology of textual criticism is the *Kannada Grantha Sampādane.*

The scholarly introductions that he has written to the critical editions of texts published by him remain a source for crucial historical and linguistic studies in Kannada even to this day. Deeply versed in Kannada, Telugu, Tamil, Sanskrit and English, *DLN* has to his credit over two hundred research papers of great merit. It is interesting to note that he started learning German in his 55th year and attained mastery in that lauguage fairly soon.

Narasimhacharya R. (1860-1936) At a time when scholarship

in Kannada was scanty and disregarded, *RN* dedicated himself entirely to research in the history of Kannada language and Karnataka culture. Textual criticism is his forte and he worked in collaboration with B.L. Rice as a researcher in deciphering inscriptions in Kannada and Tamil. He became the Director of Oriental Research in Mysore in 1906, before which he had already edited 'pañcabhārata' critically. As Director of Oriental Research he collected hundreds of inscriptions and published them with copious critical notes. The historically important archaeological excavations at Chandavalli *(q.v.)* were conducted under his supervision. In another crucial excavation at Halebīḍu *(q.v.)* he discovered coins of Roman and Chinese origin.

One of his literary works is the humorous *Nagegaḍalu,* while *Nītimañjari* adapted from the Tamil work *Kural* of Tiruvalluvar *(q.v.)* is another. His most outstanding work, however, is the three volume history of Kannada literature which covers the period from 8th to 19th centuries. He is also the author of a few significant works on Hoysala architecture and sculpture. His many research papers published in 'Indian Antiquary' and 'Journal of the Mythic Society' have won him a place of eminence among scholars. His *Śāsana padmañjari* is an anthology of 1463 stanzas selected from different inscriptions and serves as the best handbook for the study of the Kannada language.

Narasimha Kavi Author of a Sanskrit play in eight acts called *Kādambarī Kalyāṇa, NK* belonged to the early 14th century and was associated with the court of Pratāparudra in Warangal. Handling the plot quite freely, the author deviates from Bāṇa's original quite frequently and his dialogues are less than gripping. The play which is in eight acts as available now might have been in nine acts originally as the extant text leaves the plot incomplete.

There is another Narasimha Kavi of a village near Mysore who also distinguished himself as an author in Sanskrit. He belonged to the 18th century and he is the author of *Nanjarāja yaśobhūṣaṇa,* a work on rhetorics, *Chandrakalā pariṇaya,* a play

in five acts and a devotional poem called *Śivadayā sahasram.* The second work mentioned above gives us some insight into the social life of Mysore during the 18th century besides throwing light on the skill of Nanjarāja as the head of a principality.

Narasimha Rao Sthanam (b. 1902) A Telugu actor belonging to Guntur district, *SNR* figured prominently on the Telugu stage for about four decades. A specialist in playing women's roles he won national fame. Among the titles conferred on him by the admiring public are *Nāṭakāvatamsa*, *Āndhra Bālagandharva* and *Naṭaśekhara.* He was equally at home in social and historical plays as he was in the mythological ones. In 1941, he chaired the conference of the Andhra Nataka Kala Parishat. Incidentally he was the first among the Telugu theatrical artists to be honoured with the title of 'Padmasri' by the Indian Government. He was awarded a fellowship of the Andhra State Music and Drama Academy and was also later honoured with the title of 'Nāṭaka kalā prapūrṇa'. He was awarded the President's gold medal by the Central Music and Dance Academy, too.

Narasimha Rao V.V.L. (1887-1969) Scholar, editor, poet, playwright and actor, V. Vinkatalakshmi Narasimha Rao distinguished himself as the author of many books for children in a variety of literary forms. *Anārkali*, a play in Telugu by him became popular in the whole of Andhra Pradesh and came to be staged extensively.

As an actor taking part in historical and mythological plays from his early times, he won a gold medal in 1913 for the role of Gaya that he played in *Gayopākhyānamu* in Vijayawada. He was also a noted journalist in Telugu, having run a paper called 'Anasūya' started by him and his wife in 1916. Known for his manysided contributions to the literary and cultural life of Andhra Pradesh, he was awarded the title of 'Padmasri' in 1967.

Narasimha Swamy, K.S. (b.1915) A Kannada poet who is

popular in almost every literate household of Karnataka through his *Maisūru mallige* published in 1942, is *KSN*. Among the numerous poetic anthologies of his are *Airāvata* (1945), *Ungura* (1949), and *Śilālate* (1958). *KSN* does not belong to any restricted stream of poetry and he has penned poems in the romantic as also the modernist phase. There is hardly any significant Kannada poet who employs imagery with as much purpose and effectiveness as he does in his poetry. The charm of love and domestic life constitute the theme for his early poetry while a more distinctly social theme is discernible in his later poetry. Translator of Euripides and Mark Twain into Kannada, he is a short-story writer also.

Narayana Bhatta A Sanskrit author from Kerala, *NB* belonged to the 16th century. After he had established his abilities as an author, he was invited to the Ambalapuzha royal court where he continued his creative activity. Author of about 20 works, he is best known for his devotional poem entitled *Nārāyaṇīyam*, which has all the characteristics of a *mahākāvya* and which narrates poetically and briefly the story of the *Mahābhārata*. It has been one of the most popular poems in Kerala for long. He is also the author of a treatise on the fundamentals of *Pūrvamīmāṃsā* system of philosophy called *Mānameyodaya*. Another notable work of his is *Prakriyā-sarvasvam*, which is a book on grammar.

Narayanacharya, Puttaparthi (b. 1914) Remarkable among the traditional and classical poets of today in the Telugu language, *PN* is a polyglot with more than a hundred publications to his credit. Poetry in Telugu and Sanskrit, criticism in Telugu, translations from Sanskrit, Kannada, Marathi and Malayalam into Telugu, historical novels in Telugu, and studies in the nature of historical research in Telugu constitute the bulk of his contributions. An interesting feature about this poet is that *Penugoṇḍa Lakṣmī*, a collection of his poems written at the

age of 14, had to be studied by him for his "Vidwān" examination as a student subsequently. "Śivatāṇḍavam" was the poem that brought him great fame initially. *Janapriya Rāmāyaṇam*, *Paṇḍari Bhāgavatam*, and *Pādyam* are his other poems in Telugu, while *Śivakarṇāmṛtam* is his play in Sanskrit. *Prabandhanāyikalu*, *Mahābhārata vimarśanamu* and *Vasucaritra vimarśanamu* are his works on literary criticism, while *Leaves in the Wind* is his anthology of poems in English. The tragedy of Duryodhana has been dramatised by him in his English play called *The Hero*. The last mentioned has not been published so far.

Narayana Guru (1855-1928) Foremost among the social reformers of Kerala, *NG* fought relentlessly and uncompromisingly for the upliftment of the oppressed people, especially the untouchables. Among his crusades was the fight for entry into temples for the Harijans. Born in a small village near Trivandrum, Narayana Guru studied Sanskrit and Āyurveda during his early days. Deeply affected by the low status accorded to the untouchables even during his school days, he took to a spiritual life by leaving home at an early age. He founded the *Advaitāśrama* in Alwaye and convened a conference for a comparative study of relgions and prepared a band of workers to carry his message to the broad masses and himself took a plunge into social struggles. His work won the admiration of such national leaders like Gandhiji and Tagore. A prolific writer also, he wrote the *Darśanamālā* in Sanskrit and the *Ātmopadeśa śatakam* in Malayalam. Narayana Guru remains a beacon of light to this day for those who are out to fight for social change in all its aspects.

Narayana Iyengar, K.S. (1903-1959) Among the musical instruments which have been adopted for rendering music in Karnataka style is the *goṭuvādya*, which is called *Vicitra Vīṇā* in North India. An ace player of this instrument was *KSN*. A vocalist to begin with, he took to *goṭuvādya* later on. It was under Subbaiah Bhagavatar of Kodangallur that he had his initiation in music. A musician by profession he was deeply

devoted to the hobby of photography and painting. Honoured by several individuals and academies, he came to be uniquely associated with the *goṭuvādya.*

Narayana Kavi A Telugu poet of the 18th century who has authored a heroic poem with the 1752 battle of Bobbili for his plot is *NK.* His work is in the form of a *Prabandha* entitled *Rangarāya Caritra.* It is usually pointed out that it lacks in poetic qualities and grace, but has nevertheless been a popular poem in Telugu. A distinct feature of the poet's language here is that he freely employs Urdu colloquial words then in vogue.

Narayana Menon, Nalappattu (1887-1955) An admirer and friend of Vallathol *(q.v.)*, *NM* is the author of "Kaṇṇunīr tulli", a poem which can stand on par with any great poem in the range of Malayalam poetry. In structure and style, he closely follows Vallathol and in thought he is close to Kumaran Asan *(q.v.).* And yet, he has a distinct approach of his own in poetry, although his poems are quite few in number, the only other prominent poem of his being "Chakravālam". "Kaṇṇunīr tulli" is an elegiac poem occasioned by the untimely death of his spouse.

Narayanan Nair, Pala Devoted more to realism than to emotionalism, *PNN*, a Malayalam poet, is best known for his poem *Rāgālāpam* which depicts the mood of disillusionment in love. As a soldier in the army he had some experiences which serve as the background for his poems contained in the anthology *Bāṣparanga.* Life in a foreign country and the bitter experiences of a soldier's life are highlighted in these poems. Never merely a dreamer, he has chosen events from the life of Kerala for depiction in his poems. It is especially the common man, the rustic, that provides the subject-matter for his poetry as indicated even by the titles of certain anthologies of his like *Manuṣyar* and *Nirdhanan.* The most notable among his published works so far is the *Keralam Valarunnu* which is a sequence of poems.

Narayana Panicker, R. A teacher by profession he is the author of more than sixty works in Malayalam, which include his novels and plays. His monumental work is a history of Malayalam literature in seven volumes. Besides he has authored the *Navayuga Bhāṣā Nighaṇṭu* in two volumes and has also published an English-Malayalam dictionary. His history of literature dealing with all topics starting from the origins of Malayalam language to the authors of the contemporary times has often been criticised for its alleged hyperboles and harsh criticisms in the assessment of authors and works. This work, however, won the National Award in 1955. One of his other works of significance is about the art of dance and drama in India. He passed away in 1960 after an eventful scholarly life.

Narayana Rao Kallakuri A prominent playwright in Telugu, he has won high reputation for his plays which include *Cintāmaṇi, Madhuseva, Padmavyūham, Varavikrayam* and *Citrābhyudayam.* Treatment of social themes with pronounced didactism is the chief characteristic of Kallakuri's plays. *Cintāmaṇi,* which has been filmed twice in Telugu, deals with the banality of the institution of prostitution, while *Madhuseva* deals with the problem of drunkenness and *Varavikrayam* with the problem of dowry.

Narayana Sastriar T. S. (1869-1918) A lawyer by profession, he was a great scholar in both Sanskrit and Tamil. Apart from writing an original play in Sanskrit entitled *Vaidehi,* he translated Shakespeare's *Hamlet* into Sanskrit under the title *Hemalatha.* This is perhaps the only Shakespearean play rendered into Sanskrit by any author in any South Indian language. His best known play in Tamil however is the *Boja Caritram.*

Narayana Sastry Belonging to the latter part of the 19th century, and also called as 'Bhaṭṭaśrī' and 'Bālasaraswati', he was from Tanjore district in Tamilnadu. Having been a teacher

at the Muthyalapet Sanskrit school, he authored a commentary on the *Bhagavadgītā* and as many as ninety-two plays based on episodes from different *purāṇa*-s. *Sundara vijaya* is his *Mahākāvya* in twenty cantos, *Gaurī vilāsa*, a *campū*, and *Cintāmaṇi*, a *prabandha*. Among his plays are the *Śaśiśaradīyam*, *Mahilāvilāsa* and *Swaira vicāra*, while *Nāṭaka dīpikā* is his work on dramaturgy. *Vimarśā* and *Kāvyamīmāṃsā* are his two works on rhetorics. Among his plays, there are a few one-act ones and the rest have two to ten acts. Several of his plays are still in manuscript form, some with Nangavaram Rajappayya of Tiruchirapally and the rest with Narayana Sastry's son at Alampallam near Kollengodu. Narayana Sastry passed away in 1911 at the age of 51.

Narayana Tirtha Belonging to the 16th century, he was from Andhra Pradesh and is renowned for his numerous musical compositions which are celebrated both for musical quality and scholasticism. His principal work is the *Kṛṣṇalīlā Taraṅgiṇi*, a musical composition in the form of what are called the *Taraṅga*-s. The *Taraṅga* is a musical composition consisting of *Pallavi (q.v.)*, *Anupallavi (q.v.)* and *Caraṇa (q.v.)*. The work written in the Sanskrit language is in twelve cantos and depicts the sport of Krishna in his childhood.

Natesa Sastriar, S. M. (1859-1916) A reputed Tamil author, he is credited with having known eighteen languages. It is doubtless that he was very deeply versed in Tamil, Sanskrit and English. A government servant by profession, he authored a few minor works in English and Sanskrit before devoting himself entirely to creative literature in Tamil. He translated Aesop's *Fables* into Tamil. Later he wrote a remarkable satire called *Māmi Kolu Virukkai* (the mother-in-law's court). It is as a novelist that he retains his fame. *Deenadayālu* published in 1900, *Dikkarra Iru Kulandaigal* published in 1902 and *Matikeṭṭa Manaivi* published in 1903 are among his better known novels. He also attempted the detective novel in Tamil in the style of Arthur Conan Doyle, the *Dānavan* published in 1894 being of

this category.

Nathamuni A redactor of the 10th century in the field of Tamil literature, he has collected the scattered literature of the *Ālwār*-s, thereby preserving to posterity the devotional literature in Tamil pertaining to Vaishnavism. This literature itself had been created earlier during the four preceding centuries.

He is usually considered to be the link between the *Ālwār*-s and *Ācārya*-s in the Śrīvaiṣṇava tradition—*N* himself being the first *ācārya*. After a wide travel in the whole of Tamilnadu, he collected all the available hymns of the *Ālwār*-s and edited them in four books which have during later periods been treated as being on par with the Vedas. He was the first among the great preceptors in the *Viśiṣṭādvaita* tradition. Also called Ranganātha Muni, he authored the *Yogarahasya* and *Nyāya tattva*, of which the former is not extant although there are numerous references to it in later philosophical literature.

Nayak, Dr. H.M. (b. 1931) Director of the Institute of Kannada Studies of the University of Mysore and Chairman of the Karnataka Sahitya Academy, he had his education in the universities of Mysore, Calcutta, and Indiana (U.S.A.) and has specialised in the study of Kannada literature, Linguistics and Cultural Anthropology. He represented India at the tenth international conference of linguisticians held in Bukharest, Romania, and was also Visiting Professor at the Pennsylvania University, U.S.A. Chief editor of the Kannada Encyclopaedia under publication from the University of Mysore, he has been Editor of any number of publications of the University of Mysore. Member of the Kannada selection committee of the Bharatiya Jnanapith Awards, he is author of more than thirty books in Kannada and English on a variety of subjects. Among his works are *Kannada—Literary and Colloquial*, *Sāhitya sallāpa*, *Bālnoṭagalu*, *Stavana*, *Namma maneya dīpa*, *Rabindranath Tagore*, and *Jānapada granthasūci*.

Nayanar-s The *nāyanār*-s are the saints whose biographical

accounts are detailed in the Tamil work *Periya Purāṇa (q.v.)*. These same are termed as the "ancients" and "seers" by a few composers of *Vacana-s* in Kannada. Images of these devout saints could be seen in several temples in Tamilnadu and Karnataka. Three of these "ancients" are renowned as the authors of the "Tamil Veda". There are several works in Tamil, Telugu, Kannada, and Sanskrit on these "ancient seers". Harīśwara of Hampe, Surangakavi, Vīrabhadra, Caturmukha Bommarasa, Nijaguṇa Śivayogi and Basavappa Sastry are among the Kannada poets who have written works based on the lives of these "sixty-three ancients". Among these sixty-three are persons of all the four castes as also women and the so called untouchables (the *pañcama*-s). These belonged to various periods from the 1st to the 10th centuries A.D., it is said. It is customary to have sixty-three rooms (or small *maṇṭapa*-s)for the worship of these ancients in traditional Veerashaiva mutts, examples of which are the Murughāmāṭha in Dharwar and the Murughendra mutt in Athani, both in Karnataka.

Nayanmars The period between the sixth and ninth centuries A D. is marked by the propagation of the cult of devotion in Tamil literature. At a time when the Buddhist and Jain religions had struck deep roots in Tamilnadu, the task that certain exponents of the Śaiva cult undertook was to propagate that cult. The Nāyanmār-s were stalwarts of the Śaiva cult who composed devotional poems endowed with aesthetic beauty to achieve this purpose. Among the Nāyanmār-s, Tirumūlar, Kāraikkal Ammaiyār, Tirujñāna Sambandhar, Tirunāvukkarasar, Sundarar, and Mānikyavācakar are the more significant ones.

Tirumūlar has composed three thousand verses, *Tirumantra* being the title of his work. True to its name, in concise words as in a mantra, the verses here convey a deep sense though couched in simple terms. The inner meanings of these verses are not always too obvious. The topics dealt with here range from philosophical opinions to the path of yoga and the siddha

medicine. Thus, devotion, contemplation, wisdom, medicine, and yoga are all alike discussed in the work.

Kāraikkal Ammai who belonged to the 6th century has composed three works, all in the form of devotional hymns, namely *Arbhutattiruvandādi*, *Iraṭṭai Maṇimālai*, and *Muttattiruppadigangal*. The hymns contained in these works are the most ancient devotional hymns of the Śaiva order in Tamil. They are renowned as sources of deep devotion and wisdom besides being evaluated as literature of a high order.

Tirujñāna Sambandhar is said to have composed songs addressed to the lord even during his boyhood days. Dance and song were made ingredients of the worship of the lord mainly through his works. Several of these hymns sing panegyrics to the deities in temples of particular places and regions and in such hymns the poet emphasises the aspects of nature peculiar to those places and regions. There is a popular belief that Tirujñāna Sambandhar had composed as many as a hundred and sixteen thousand songs. The extant songs of his are, however, limited to 4168 only. They are all musical compositions, each having been set to a particular tune. Verbal embellishments like *yamaka* and *Maḍakku* are found in the songs. Śankarācārya has suggestively used the epithet *drāviḍaśiśu* (the Dravidian infant) in one of his works while referring to Tirujñāna Sambandhar. The latter obviously must already have acquired high reputation as a fountain of wisdom by that time.

Tirunāvukkarasar had a deep knowledge of both Sanskrit and Tamil and had made a wide study of treatises of the Jain religion. His family was of the Śaiva tradition and he himself visited many Śaiva pilgrim centres. He composed many devotional hymns during such visits. These are classified as belonging to the *Tiruttāṇagam* variety in versification. He has composed a few *daṇḍaka*-s also in mellifluous prose, for which reason he is called *Taṇḍagaveṇḍan*. Among the numerous compositions said to have been authored by him, only 3066 have come down to us.

Sundarar belonged to the 8th century and was a Brahmin

by birth. He has composed many devotional hymns with a Śaiva persuasion. There is nothing of the recluse's aversion for the world given expression to in these songs, which number 1026 as available today. Certain characteristics of the Sangam literature of an earlier period are traceable in these songs.

Māṇikkavācagar lived during the 8th century and composed devotional hymns addressed to Śiva. They are contained in the work called *Tiruvācakam*. *Tirukkovaiyar* is another of his work in which all the four hundred hymns are in the form of love songs where lord Śiva is conceived as the cherished master to be attained by the longing devotee. The 650 songs of the *Tiruvācakam* are justly renowned as devotional songs *par excellence*. G. U. Pope, a Christian Missionary, has translated these into English.

Nayasena A rebel against the traditional practice of the *campū* compositions in Kannada written with an abundantly Sanskritised Kannada language, Nayasena emphasised the usage of chaste Kannada for poetry as early as during the early parts of the 12th century. From his work *Dharmāmṛta* we learn that he belonged to Mulagunda in Karnataka and that he wrote his work in 1112 A.D.

The *Dharmāmṛta* containing 14 chapters narrates the stories of 14 great saints who by their practice of Jain austerities are said to have attained liberation and thus came to be described as the 14 precious jewels in the practice of the Jain religion. Both in matter and structure this *campū* composition in Kannada is so designed as to make it popular and colloquial. It may well be said that this was the first Jain *purāṇa* in Kannada written with the ordinary people for its audience. The Jain philosophy, its eight accessories, and the five *aṇuvrata*-s are all extolled in the work by the poet.

Though not as celebrated a poet as either Pampa *(q.v.)* or Ranna *(q.v.)*, Nayasena is an important poet as one who questioned the trodden path of poetry and adopted a new style in

chaste Kannada. He may be said to have been well ahead of his times in his radical consciousness regarding the audience for poetry and the language of poetry.

Nemicandra A Jain poet in Kannada belonging to the latter half of the 12th century, Nemicandra is reputed to have been an adept in four languages. As he has himself mentioned in his work, the *Neminātha Purāṇa*, the feudatory Raṭṭa King Lakshmanadeva was his patron. Among his titles recounted in his works are "Akhilakalākovida", "Kavi Cakravarti", "Tārkikatilaka", and "Bhuvanābharaṇa".

Following the age-old tradition of the Jain poets, Nemicandra has authored a religious work, namely, *Nemināṭha Purāṇa* and a secular work called the *Līlāvatī Prabandha*. The latter was the first work and it is a poem in the *campū* form with the theme of love, the plot of which is almost entirely borrowed from Subandhu's *Vāsavadattā*. The work which remains a challenge to students of Kannada language seems to have won great popularity. His other work concerns itself with literary and religious practices. It has the story of Nemināṭha, the 22nd *tīrthaṅkara*, for its plot. The author, however, professes to conjointly narrate the story of Vāsudeva and Acyuta. The work stops with the killing of Kaṃsa, for which reason the work is also called the *Ardhanemi*.

Neraval A variation of the text and tune *(rāga) (q v.)* in a larger compass is called *N* in Karnataka music. In a way, it corresponds to what is called *bole tān* of Hindustani music. What it amounts to is that a chosen line of the musical composition is varied in the degree of speed in the rhythm and musical movement within the confines of the tune *(rāga)* and rhythm *(tāla) (q.v)* as an elaboration. The *neraval* is not a preconceived or determined pattern but an extemporisation by the musician. It may be regarded as another form of *pallavi (q.v.)* in the rendering of a musical composition. The words of the composition, however, are not to be permutated or combined in the elaboration of it.

Nijaguna Sivayogi Author of the *Viveka cintāmaṇi* in Kannada, a work eulogised as the storehouse of mature vision and wisdom, *NS* is the author of seven works, the chief of which being the one mentioned above. It is a compendium of items of knowledge culled from the Vedic and Upanishadic sources. It details the nature of the Supreme Being, and the modes of attaining that Absolute entity in oneself, besides outlining several tenets of the philosophical schools. As many as 765 topics are treated in ten chapters in this work, thus making it a handbook for aspirants of transcendental knowledge and experience. The work also deals with more mundane things connected with social life. Considering music to be an aspect of *yoga,* the author discusses that also elaborately in the work. Geography and Medicine, too, figure among the topics dealt with by the author. Apart from this work in prose, he has also written the *Anubhava sāra* in simple trimetric verses. His *Paramārthagīte* is a philosophical work in the form of dialogues. *Kaivalya paddhati* is a collection of his songs. Though the fundamental tenor of his works is philosophical, there are abundant literary nuances in his works and a number of popular epigrams. He belongs to about 1500 A.D. and is supposed to have been the king of the hilly region in Kollegal taluk of Mysore district in Karnataka. Though a Veerashaiva by persuasion, he shows distinct marks of catholicism and some of his works have been translated into Tamil, Marathi and Sanskrit.

Nilakantha Diksita Son of Narayana Dikshita and pupil of Venkaṭeśwaramakhi, as can be gathered from his poem *Gangāvataraṇa, ND,* a noted Sanskrit author from Tamilnadu, belonged to the early parts of the 17th century. *Nīlakaṇṭhavijaya campū* is his best work while *Śivalīlārṇava, Nalacaritanāṭaka* and *Hālāsyābhyudaya* are his other major works. Besides, he has authored numerous other smaller works, like *Kaliviḍambana, Śantivilāsa, Vairagya śataka,* etc. *Śivalīlārṇava* is his *mahākāvya* in 22 cantos describing all the sixty four sportive acts of Sundareśwara of Madurai, who is said to have belonged to the Pandya lineage. The *Nīlakaṇṭhavijaya* in five chapters is known

for its racy style and a few poetical stanzas.

Nilakantha Pillai Karuru (1898-1975) A short-story writer in Malayalam, *NP* belongs to the realistic tradition with self-experience as the guiding factor. Given more to a sense of patient observation than to a mood of anger and emotionalism, there is a lack of the element of social psychology in his short-stories. Nevertheless, humanisim pervades his works where the life of the ordinary folk is sympathetically portrayed. Agriculture, commerce, industry, way-side tea-shops, clubs for playing cards, teachers, untouchables, etc., provide the background for his stories. It is the rural life of Kerala that is the focal point in his stories. Among the collections of his stories are *Kārūru Kathegal, Iruṭīl, Gṛhanāyaka, Astrologer, Pūvamabalam* and *Ambala Parambil.* A teacher for forty-four years, Karur was also founder secretary of the Sahitya Pravarthaka Co-operative Society *(q.v.)* whose objective was the furthering of the cause of literature, with its headquarters in Kottayam. Apart from twenty-three anthologies of short stories, he has also to his credit nine works for childern, a novel, and a play.

Nilakesi A Tamil work of unknown authorship, the *N* presents the tenets of Jainism as a rejoinder as it were to another Tamil work namely *Kuṇḍalakeśi (q.v.)* which expounds the Buddhist doctrine. The work must be prior to the 14th century as it was commented upon by Samaya Diwakara Munivar during the 14th century. In the work, *N* personifies a ghost out to disturb the penance of Munichandra, a Jain ascetic, but fails miserably. Later she embraces the Jain order and works for spreading the message of Jainism.

Nimbarka Exponent of the philosophy of Dvaitādvaita, *N* is among the major commentators on the *Brahma-sūtra*-s. His commentary is called the *Vedānta pārijāta sourabha.* He posits that the primordial concept in the matter of reality is that of the *Brahman* and that the individual soul *(Ātman)* and matter *(Prakṛti)* have no independent existence of their own. They

are, however, different from the *Brahman* and have an end. Kṛṣṇa, Hari and other names of the Lord are all indicative of the *Brahman*, according to this theory. Hailing from Andhra Prádesh, he belongs to the post-Śaṃkara period and he is also author of another work called the *Daśaślokī*.

Niranjana, K.S. (b. 1923) Significant among the progressive writers in Karnataka is *KSN*, one of whose novels, *Vimocane*, was the first Kannada novel to be published in the Russian language. A short-story writer of some repute, he has anthologies like *Annapūrṇā*, and *Raktasarovara* to his credit. Among his novels are *Abhayāśrama Dūrada nakṣatra*, *Mṛtyunjaya* and *Cirasmaraṇe*. The latter, recounting the heroic peasant struggle in Kayyur, has been translated into several languages and was also chosen for the Soviet Land Nehru award in 1974. *KSN* has translated many Russian literary classics, especially of Gorky, into Kannada. He is presently editing a twenty-five volume collection of short stories of the world.

Nolamba-s Among those who ruled in relatively smaller principalities of Karnataka were the Nolamba-s, also called the Nolamba Pallavas. They were feudatories of the Rāṣṭrakūṭas *(q.v)* and the Cālukyas of Kalyāṇa *(q.v)* and had relations with the Bāṇa-s *(q.v.)*, Gangas *(q.v.)*, and the Vaidumba-s *(q.v)*. For three centuries they were feudatories of the Gangas and ruled over territories which included the modern districts of Anantapur in Andhra Pradesh and Chitradurga and Tumkur in Karnataka. Parts of Kolar and Bangalore districts were also in their territory for some time.

Hailing from the Pallava line, they were ultimately eased out by the Pallavas. Hemāvati was their capital and an inscription found here details their genealogy, according to which Trinayana was their first king, followed by Mangala Nolambādhirāja (740-775 A.D.). Simhapota Kali Nolambādhirāja (775-800) was the next in this line and it was during his time that the Nolamba-s came under the Rāṣṭrakūṭas. Another notable king was Nolambādhirāja Mahendra (870-897) who

led an expedition against the Gangas successfully, but only to yield to them not long afterwards. The Nolamba-s had to seek the overlordship of the Cālukyas of Kalyāṇa after Rājarāja Chola ascended the Chola throne in 985 A.D. The Capital was shifted to Kampili from Hemāvati during this period. The none too remarkable rule of the Nolamba-s ended with Trailokyamalla Nanninolamba (1044-1054), most of their rule having been disturbed by continual warfares. Specimens of their architecture are available in Hemāvati, Kolar and Dharmapuri. A few images of sculpture of this period are preserved in the Government Museum in Madras and they display no unique features. They exhibit an admixture of the Cālukya and Pallava styles of sculpture.

Nrpatunga Among the famous kings of the Rāṣṭrakūṭa dynasty *(q.v.)* who ruled in Karnataka is Nṛpatunga alleged to be the author of the first treatise in Kannada, namely, the *Kavirāja-mārga (q.v.)*. Another work attributed to him is the *Praśnottara ratnamālikā*, a work on Jain Philosophy written in the form of a catechism.

Nṛpatunga was born in *c.* 800 A.D. and was the son of Govinda III. That his original name was Śarva is indicated by an inscription. He was also known by the name of Amoghavarṣa. Ascending the throne in 814 when he was still in his teens he found it difficult to hold the reins of power firmly in hand but nevertheless consolidated the kingdom. As much interested in literature, religion, and scientific technical literature as in ruling the Kingdom, he made profuse contributions to the growth of culture. Many were the scholars and poets in his court while he was himself a scholar in both Sanskrit and Kannada. Different religions including Buddhism and Jainism flourished under his rule which lasted for sixty-four years, the longest reign in the Rāṣṭrakūṭa line. Nṛpatunga's son, Krishna, came to the throne in 875 A.D.

Nrsimhakavi, Sankasala A Telugu poet of the early 16th century *SN* was among those who attained prominence during the

age of Krishnadevaraya. He is the author of *Kavikarṇarasāyana,* also called *Māndhātṛ carite.* A composition in six chapters, it is in the *prabandha* style and deals with the theme of love. Although the plot of work is quite brief, the poet makes the work rather elastic through numerous descriptive passages. The poet makes strong claims about the irresistible absorption and effectiveness of his descriptions. This might appear to be a tall claim at times, but the poet is successful generally speaking.

Nrtta ratnavali See under *Jāyapa.*

Onam Related to the myth of Vāmana's vanquishing of Bali, *Oṇam* is the most popular festival of Kerala with the annual harvest for celebration, usually falling in August-September. It is when the crops have been harvested that the legendary king Bali pays his annual visit. Some scholars see in the legendary king's fall being related with a popular festival, the memory preserved of some tribal chieftain of the period of Chera sovereignty being uprooted. It is noteworthy, in this connection, that the actual festival is connected with the deity of a temple at Tıkkakkara, near Cranganore, which was the seat of the Chera emperor.

The celebration itself lasts for ten days during which period decoration with flowers, called in Malayalam as *attappūviḍal,* and worshipping of Onattappa (or, Bali) and/or Gaṇapa (gaṇapati) form part of the ritual. An added modern attraction of the festival is the annual grand boat-race in Āranmula near Aleppey. The boats are called *chuṇḍan vallam* (serpent boat). There are many folk-songs in Malayalam connected with the *Oṇam* festival.

Ottakkuttar A major Tamil poet who adorned the court of the Cholas during the 12th century, Oṭṭakkūttar was a Sanskrit scholar who relentlessly condemned the lapses of others. As the court poet of Vikrama Chola (1118-1133), he taught Tamil to his son and grandson and also remained court poet in their

reigns, too. He has composed three works in the *ulā (q.v.)* style based on the lives of his three patrons. The three together are referred to as one work entitled *Mūvarulā*. He is also the author of the *Kalingattupparaṇi (q.v.)* which celebrates the victory of Vikrama Chola against the Kalinga kingdom. Another of his works is the *Dakṣayāgapparaṇi* in which lord Śiva's victory over Dakṣa after ruining his sacrifice is glorified. Oṭṭakkūttar had also authored a *Pillaittamil* after the *ulā* work on Kulottunga Chola, besides a few works in praise of a few ministers and commanders under the Cholas. He had been honoured as *Kavicakravarti* in the Chola Court.

Pada A distinct form in which Karnataka music finds expression, the *padam* means any song, particularly in Telugu and Kannada. Like the *Jāvali (q.v.)*, it is classified as the lighter type of music with erotic lyricism as its mood. But unlike the *jāvali* it is always slow in tempo. It is not unoften that an allegorical meaning is given to the text of *padam*, the lover of the composition then being the human soul and the loved one being the godhead. This only further exemplifies the fact that compositions in Karnataka music are far too religious in tone, even secular love poetry being interpreted in terms of religion.

Padma Subramanyam An artist in whom is found a unique combination of a dancer, research scholar, choreographer and teacher is *PS* whose special feature consists in introducing of movements of *Karaṇa*-s in the *Bharatanāṭyam* style of Indian dance. Daughter of K. Subramanyam, a well-known film producer and director in Tamil during his days, *PS* was trained as a dancer from an early age at the Nrithyodaya Dance Academy started by her father in the early 50's. This has been an institute for imparting free training to young people interested in dance. Her foundation in classical traditions of dance was laid under the training of Vazhuvur Ramaiah Pillai, a distinguished maestro of the *Bharatanāṭyam* art. Subsequently, she received further training under Dandayudhapani Pillai

and Mylapore Gowri Amma. A Master's degree holder in music from the Madras University, she worked for her Ph. D. in the Annamalai University and wrote a thesis on "The place of *Karaṇa*-s (dance movements) in Indian Dance and Sculptures" which has remained a monumental work on the subject. A speciality of her dance performances is that she endows the styles and forms of the friezes and frescoes found in sculpture with aesthetic sensibilities. Incorporated successfully in her own choreography are the fruits of her research and she has brought to the stage many new numbers which had grown obsolete over the centuries. Subjected to severe criticism by the traditionalists for her numerous innovations in the dancing art, she has been acclaimed by the new generation of critics for exploring new dimensions in the art form and has been hailed as a bold innovator and a creative dancer of considerable merit. One is reminded of the array of dance sculptures when one sees her holding difficult postures with great facility. Her solo recital entitled "Kṛṣṇāya tubhyam namaḥ", a multilingual solo recital entitled "Rāmāya tubhyam namaḥ" and "Silappadikāram", partly a solo recital and partly a dance-drama, are among her more renowned renderings. Besides, she has distinguished herself as an eminent exponent of *Bharatanāṭyam* through her lecture demonstrations. Apart from presenting performances extensively in India, she has performed in countries like USSR, Poland, Mongolia, German Democratic Republic, France, etc., and had the distinction of representing India at the International Dance Festival in the Federal Republic of Germany. She has also perfomed at the UNESCO Headquarters in Paris and at the International Tamil Conference. She has been training a number of pupils at the Nrithyodaya centre and continues to make deep investigations into various aspects of the *nāṭya* and *nṛtya*. Among her significant publications is *Bharata's Art—Then and Now*, jointly published by the Bhulabhai Memorial Institute, Bombay, and the Nrithyodaya.

Padikkasuppulavar A pupil of Vaidyanātha Nāvalar of the early 18th century and author of an elaborate work on Tamil grammar called *Ilakkaṇa Vilakkam*, *P* is the author of *Umaipāhar Padiham* and the *Toṇḍaimaṇḍalaśatakam*. Highly renowned for his impromptu poetry, he nevertheless refrains from making his poetry much too artificial. Some of his other compositions like *Nāṭṭilśivandak* have earned him much fame and he was associated with many courts of small principalities.

Pallattu Raman (1892-1950) Starting as a poet singing panegyrics to nature, *PR* distinguished himself as a poet dedicated to social revolution, thus earning a distinct place for himself in the sphere of Malayalam poetry. Coming from a lower class himself, Raman hit hard against entrenched traditions in poetry, as in society. Many of his poems portray the vigorous heroism of those participating in battles, the battles themselves being of varied forms. This earned him a place among the ranks of revolutionary poets in Malayalam literature. His later poems resound with the battle-cry of a radical thinker out to smash the established order of an exploitative society. Among such poems, mention may be made of his "Arivālagānam", "Munnaṇiyilekku", "Tozhil Śālayilekku" and "Chuṭṭika".

Pallava Architecture It was under the Pallavas *(q.v.)* that the structural stone temples began to be constructed in South India, the phase earlier to that being that of rock architecture. The first phase of these stone temples comprised the rock-cut constructions. The pillared *Maṇḍapa*-s of the period of Mahendravarman I and the monolithic temples known as *ratha*-s of the period of Narasimhavarman I Mahāmalla belong to this group. A slightly developed form of this architecture is to be seen in the rock-cut temple of Anantaśayana at Uṇḍavalli in Guntur district of Andhra Pradesh and at Bhairavakoṇḍa of North Arcot district of Tamilnadu. The Uṇḍavalli temple resembles a Buddhist Vihāra and consists of four storeys of pillared *maṇḍapa*-s set one above the other and

rising to a height of 50 feet. The second and more distinct phase of the Pallava architecture is represented by the temples of the Mahāmalla group in Mahābalipuram near Madras. Māmallapuram as it was called earlier, Mahābalipuram was once a seaport town and now a centre of tourist attraction. The 100 feet high granite hill, about half a mile in length from north to south and a quarter mile wide, served the Pallava sculptors to display their artistic skills here. The open-air sculpture called "the descent of the Ganges", also described as "Arjuna's penance", is construed as evidence by Prof. K. A. Nilkanta Sastri to suggest the existence once of a carefully-designed system to supply fresh water drawn from the Pālār river to this once flourishing seaport-town. This sculpture in high relief is nearly 30 yards long and 23 feet high, covering the sea-face of the cliff in Mahābalipuram. Grousset has described it as "a vast picture, a regular fresco in stone", and 'a masterpiece of classic art". Among the sculptured animals in this elaborate piece are monnumental elephants and an ascetic cat at whose feet some trustful mice are at play.

At different sites in Mahābalipuram are ten *maṇḍapa*-s of the Mahāmalla style, all relatively small in structure and with pillars as the main feature. Notable among the sculptures are the magnificent reliefs of the Varāha and Vāmana *avatāra*-s, and of Sūrya, Durgā and Gajalakṣmī. Among the *maṇḍapa*-s are Mahiṣāsura, Varāha, and the Pañca Pāṇḍava *maṇḍapa*-s. Besides, there are in Mahābalipuram the monolithic *ratha*-s, popularly called the seven pagodas, which resemble the wooden structures but reproduced here in granite. These are of a moderate size, and as Brown remarks, "this type of design is not only an effective production in itself, but it is a storehouse of pleasing forms and motifs, besides being replete with potentialities".

The structural temples forming part of Pallava architecture fall into two groups, namely the Rājasimha group (*c.* 700-800) and the Nandivarman group (*c.* 800-900). The shore-temple of Mahābalipuram, and the Īśvara and Mukunda temples at the same place, as also the Kailāsanātha and Vaikuṇṭha Peru-

māl temples at Kāñcipuram belong to the Rājasimha group. The shore temple which has withstood for centuries the attacks of the wind and sea and the shifting sands of the shore is a monumental evidence for the vigour and excellence of Pallava workmanship. The lion motif, possibly signifying the holding up of the Pallava capitol, is predominant here. The construction of the Kailāsanātha temple at Kāñcipuram was begun in the reign of Rājasimha and completed in that of his son Mahendravarman. As Prof. Nilakanta Sastri remarks, "all the main features of the Pallava style are assembled together in this temple in a very fascinating way". While granite is used here for the foundations, sandstone has been used for the sculptured superstructure. The Vaikuṇṭha Perumāl temple in Kāñcipuram is easily the most mature example of Pallava architecture and it is slightly larger than the Kailāsanātha temple, with the cloisters, portico and the sanctum amalgamated into a well-articulated structure.

The temples of the Nandivarman group are smaller in size and register no improvement over the achievements of the previous age. The Mukteśvara and Matangeśvara temples in Kāñcipuram, and a few others elsewhere belong to this group. They belong to the period of decline of the Pallavas. It must be noted in conclusion that a few outstanding structures far beyond the shores of India were conceived in the tradition of Pallava architecture and they eclipse their prototypes in India in several respects.

Pallavas The Pallava King Siṃhaviṣṇu of Kāñchi and the Pāndya King Kaḍungon of Madura were together responsible for founding viable kingdoms in the south by putting down the Kalabhras under whom near anarchy prevailed. Siṃhaviṣṇu's territory included all the country up to the Cauvery and he ruled between *c.*575 and 600 A.D. His portrait and that of his son Mahendravarman I are sculptured in relief in the Varāha cave at Māmallapuram, that is Mahābalipuram. The latter had such titles as "mattavilāsa" and "guṇabhara" and was a highly accomplished individual who professed Jainism and

embraced Śaivism later. The Pallava territory extended upto the river Krishna under his rule, but the Cālukyan attack reduced the Pallava might till Narasimhavarman I Mahāmalla (630-668 A.D.) defeated Pulakeśin II at Maṇimangala to the east of Kāñchī, with the support of Mānavarma of Ceylon and proceeded against the Cālukyas and captured Bādāmi. This brought him the title "Vātāpikoṇḍa". Later, however, he had to retreat from Bādāmi when Vikramāditya, one of the sons of Pulakeśin II, launched an attack to regain the capital. Narasimhavarman later assisted the Ceylonese Prince to capture Anurādhapura by sending two naval expeditions. The conquest was short-lived as Mānavarma had to take refuge in the Pallava Court later on. Narasimhavarman is also said to have vanquished the Cholas, Cheras and Pāndyas, but no details are available in this regard.

The Māmallapuram (modern Mahābalipuram, near Madras) sculpture belongs to the period of Narasimhavarman. Yuan Chwang has left a record of his impressions of this period when he travelled in this part of the country. Mahendravarman II succeeded Narasimhavarman and was in turn succeeded by Parameśvaravarman I. The Cālukyan king Vikramāditya I gained a few victories initially against these two, but ultimately was defeated by Parameśvaravarman I, who was succeeded by Narasimhavarman II Rājasimha (680-720 A.D.). The Kailāsanātha temple at Kāñchi was constructed during his reign, as also the shore temple at Māmallapuram. The Sanskrit rhetorician Daṇḍin *(q.v.)* is usually ascribed to this period and is said to have been at the Pallava Court. Maritime power grew under him and trade relations became extensive. Parameśvaravarman II (720-731 A.D.) followed him. The Cālukyan King Vikramāditya II renewed the Cālukyan attack against the Pallavas during this period and Parameśvaravarman II died in battle at Vilande. A crisis developed in the Pallava succession at this point and Nandivarman II was chosen Prince. But there was Citramāya as the pretender to the throne who was assisted by the Pandya king Rājasimha I who defeated Nandivarman II at Nandigrāma (Nandīvaram)

near Chingleput. But the Pallava throne was recaptured when the Pallava general Udayacandra defeated Rājasimha I and Citramāya was killed in battle. Subsequently, Nandivarman II defeated the Ganga King Śri Puruṣa, but was himself overpowered by Jaṭila Parāntaka Neḍunjaḍaiyan, also called Varaguṇa Mahārāja I, the Pāndyan King who had succeeded Rājasimha I. Dantivarman (*c.* 795-845 A.D.) succeeded Nandivarman II, but was impeded in his rule by the growing prowess of the Pāndyas and the rising power of the Rāṣṭrakūṭas in the north. His successor, Nandivarman III, however, organised a powerful army in alliance with the Gangas and Cholas against the Pāndyan king Śrīmāra Śrīvallabha and defeated him at Tellaru in North Arcot district of Tamilnadu. The Pallava army then advanced right up to the banks of the Vaigai at the very centre of the Pāndya Kindgdom. But Śrīmāra recovered enough strength to defeat Nandivarman III near Kumbakonam in about 859 A.D. The Pallava power was, however, restored by Nandivarman III again and he seems to have developed connections overseas also as evidenced by a Tamil inscription in Siam. Nṛpatunga suceeded Nandivarman III and celebrated it with a victory over the Pāndya King Śrīmāra on the banks of the river Ariśil near Karaikkāl. With Aparājita (879-897 A.D.) ended the long line of Pallava Kings.

Pallavi One of the parts of a musical composion *(kṛti)* in Karnataka music is the *P* which etymologically has to do with the blossoming forth of a flower. Derived therefrom to indicate the opening of the song is the *P*, followed by the *Anupallavi*, that is the part which succeeds the *Pallavi*. Together, they cover the characteristic features of a tune *(rāga) (q.v.)*. The *P* moves in the middle and lower registers while the *Anupallavi* is often in the middle and upper octaves. A further component of a musical composition is the *Caraṇam*, the feet, which may be more than one in number. These "feet" combine the formal beauties of the *P* and *Anupallavi* in the sense that they may cover all registers, meandering and complex. It is usual for it to be repeated at the end of each *Caraṇam*.

The *Sangīta-ratnākara (q.v.)* of the 13th century makes mention of the rendering of the it, but it must have obtained its full form as is in vogue today in Karnataka music only towards the beginning of the 18th century. The *P* is set to a particular rhythm *(tāla) (q.v.)* chosen by the individual musician and reflects the characteristics of a particular tune *(rāga)*. It may be described as the portrayal of *pada (q.v.)* and *laya (q.v.)*, in the rendering of which the flight of imagination *(manodharma)* of the musician finds the fullest expression.

Pampa Pampa is the first poet known in the history of Kannada literature. Thus he is called the *ādikavi*. The oldest extant literary works in Kannada are those of Pampa. One of them is the *Ādipurāṇa* which narrates the story of Purudeva, the first *tīrthaṅkara* in Jainism, and the other is the *Vikramār junavijaya*, more popularly known as *Pampabhārata*. This is not a translation of the Sanskrit epic by Vyāsa, but is only inspired by it. Pampa has authored it by way of a tribute to his patron, namely, King Arikesari, who remains in the background all through the work, but who by implication is comparable to Arjuna.

Pampa was born in 902 in a family of Vedic scholars which had shifted its allegiance to Jainism during the days of his father Bhimappaiah. The ancestors of Pampa were from Vengipalu in Vengimaṇḍala and it is presumed that Pampa's father arrived in Karnataka after embracing Jainism. Pampa's mother was Abbanabbe from Annigeri of Dharwar district in Karnataka.

It is surmised that Pampa had studied the Jaina lore under Jinasenācārya and wrote in Kannada though he was well-versed in both Sanskrit and Prākṛt. The Cālukyan King Arikesari II who was Pampa's patron knew his protege not only as a poet but also as an able soldier. And in Pampa there had been a fusion of the Vedic and Jain traditions.

The two works of Pampa are usually viewed as the author's contribution to the religious and secular streams respectively, as was intended by the author himself. Both are composed in

the *campū* style. His first work, *Ādipurāṇa,* written when he was about 40, throws light on his scholarship and power of discrimination. The source for this is the *Pūrvapurāṇa* of Jinasenācārya and Pampa nowhere deviates from his original, the plot, sequence of narration, delineation of emotion and religious teaching being all exactly as in the *Pūrvapurāṇa.* In spite of this, however, it stands out significantly as an independent work by virtue of its poetic qualities. Among the Jain *purāṇa*-s in Kannada, this is the first and it sets the tone and form for subsequent works of its kind. The author himself has mentioned that he composed the work in three months.

From the literary point of view, the *Vikramārjunavijaya* ranks higher than the *Ādipurāṇa.* To serve the purpose of bringing his patron to limelight, Pampa quite frequently deviates from Vyāsa, sometimes omitting, sometimes abridging, and at times also changing the episodes and situations. In the introductory stanzas of the works, Pampa has described the genealogy of his patron and King, Arikesari II. In fact, it might verily be said that *Vikramārjunavijaya* is really the "Arikesarivijaya". Arjuna in the work becomes what Arikesari was, so much so, he comes to be endowed even with the title of "Sāmanta Cūḍāmaṇi", a title that Arikesari had. Thus, as a source-book of history, too, this work occupies a prominent place, besides being an eminent literary work. The extreme devotion and suppliance to the king does mar the work quite often though.

As a poet, Pampa never goes to extremes in descriptions, and for a pathfinder in the world of Kannada letters his method is highly commendable. That Pampa is a great poet has never been disputed through the centuries. He had won several titles during his own times. "Kavitā guṇārṇava", "Sarasvatī maṇihāra", and "Sukavijana manomānasottamsa hamsa" are among them. The influence of Pampa on the later major poets of Kannada is indeed clearly discernible. A poet who can stand on par with some of the greatest poets of any language, Pampa as the *ādikavi* in Kannada has placed Kannada literature on a high pedestal through his works.

Panchaksari Gavai (1892-1944) Born blind, *PG* had his original name as Gadigeyya. Enrolled as a student in a school called "Śivayogamandira" run by Kumāraswāmi of Hangal, the boy showed signs of his musical talents and was trained to be a musician. Soon he acquired deep mastery over the Karnataka and Hindustani styles of music and was bestowed the title of "pañcāksarı" by Kumāraswāmi at a concert that the student gave in Bagalkot. Pañcākṣari started a school of music on the pattern of the age-old "gurukula" for pupils belonging to all castes and religious groups. The concert programmes he gave along with his pupils at different centres of north Karnataka popularised Hindustani music in that area and thereafter Pañcākṣari settled down in Gadag where he founded the "Vīreśwara Puṇyāśrama", a school of music, with the munificence of the public.

Pandyas Simultaneously with the Pallavas *(q.v.)*, another Kingdom rose in the south under the Pāṇḍyas with Kaḍungon (590 620 A.D.) as the originator. The rule of the Kalabhras ended with this in this part of the country and under the third Pandyan King Jayantavarman the Cheras were also overpowered. The next in line was the most powerful among the Pandyan Kings, namely Arikesari Māravarman (670-700 A.D.), who won a few significant victories against the Pallavas *(q.v)* also, having entered into an alliance with the Cālukya King Vikramāditya I. Koccaḍaiyan, also called Raṇadhīra, succeeded him and ruled for thirty years. The Pāṇḍyan territory came to include the Kongu country under his reign. He was succeeded by Māravarman Rājasimha I who aided Citramāya, the pretender to the throne of the Pallava Kingdom, against Nandivarman II and inflicted defeat on him at Nandigrāma (Nandīvaram) near Chingleput, only to be himself defeated by the Pallava general Udayacandra shortly afterwards. Rājasimha's successor was Neḍunjaḍaiyan, also called Varaguṇamahārāja I (765-815 A.D.), under whom the Pallava

forces under Nandivarman were made to suffer a big defeat at Peṇṇāgaḍam on the banks of Cauvery. Besides, he attacked Vilinam in south Travancore and brought Veṇāḍ under his rule. Thus the Pandyan Kingdom under him included Trichinopoly, Tanjore, Salem and Coimbatore districts of Tamilnadu. Śrimāra Śrīvallabha (815-862 A.D.) who succeeded him continued the expansionist drive of the Pāṇḍyas and invaded Ceylon, then under the rule of Sena I. But the Pallavas were by then preparing themselves through various alliances to meet the Pandyan threat squarely. Thus Nandivarman III of the Pallavas, assisted by the Gangas and Cholas, defeated Śrīmāra at Tellaru in North Arcot and later advanced right up to the banks of Vaigai at the very eentre of the Pandya Kingdom. Śrīmāra, however, recovered soon enough and defeated Nandivarman and his allies in a battle near Kumbakonam in about 859 A.D. Nripatunga who succeeded Nandivarman III in the Pallava line avenged this defeat by inflicting a defeat on Śrīmāra on the banks of the river Ariśil near Karaikkāl. Sena II of Ceylon utilised the opportunity and almost seized the Pandyan capital Madura. Śrīmāra was killed in battle and Varaguṇavarman II was enthroned in his place by the Sinhalese King. With that ended the period of supremacy of the Pāṇḍyas, only two other Kings of this line having ruled till 920 A.D.

Panickkar K.C.S. (1911-1977) Born in Coimbatore, Panickkar rendered yeoman service to art as a pioneer and guide over a period of about four decades. It was as a pupil of Roy Chowdhury that he first came to the world of modern art and later distinguished himself as a teacher of a new generation in the sphere of painting and sculpture. Koleḷattu Cirumbattur Sankara Panickkar joined the Art and Handicraft school at Madras as a student of painting in 1936. It was here that he came under the wings of Roy Chowdhury who was Principal of the school. Even before he obtained his diploma in 1940 from the school, he had bagged a prize of the Calcutta Academy for a water colour painting of his in 1938. Joining

the school in 1941 as a teacher he became principal of the school after Roy Chowdhury's retirement. A person with varied interests, Panickkar was an adept in both traditional Indian art and contemporary art, besides having been trained in western art.

An experimentalist through and through, Panickkar won acclaim for his works in several exhibitions in India and abroad. Incidentally, he was also an organiser of such voluntary organisations as the 'Progressive Artists Group' and the 'Madras Artists'. The *cholamaṇḍalam (q.v.)* is among the memorable creations of his. Founded in 1966, it stands as a monument to his genius.

Leading an artists' delegation to U.S.S.R. in 1959, he made a study of the world of art in that country. In 1965 was organised an exhibition of his paintings in London. In 1961 was published by the Central Fine Arts Academy a book on *KCSP* and his art.

Panicker, Kochukunhu Jayapala (b.1938) A painter and graphic artist from Kerala, *KJP* had his training in Art at the Government college of Arts and Crafts in Madras. Having held his one man exhibition at Cholamandal in 1967, he participated in National Exhibitions in Delhi, Calcutta and Hyderabad. He has won awards at the Hyderabad and Calcutta exhibitions in 1965, '67 and '68. He was also represented at the Indian Art exhibitions in Brussels, Amsterdam and other European capitals. His works are in the permanent collections at the Lalitakala Academy as also at the Government Museum in Madras.

Panikkar K.M. (1895-1963) A reputed author of historical novels in Malayalam, *KMP* has chosen the different phases of the history of Kerala for his *Puṇarkoṭṭusvarūpam, Parangi paḍayāli* and *Dhūmaketu Udayam*, while his *Kalyāṇamat* has a broader background chosen from Indian history. The principal difference between the historical novels of others and those of Panikkar is that the latter's works are historically more

authentic. The second mentioned novel above, for instance, throws' light on many an internal factor in the history of Kerala during the Portuguese period. The most notable among Panikkar's works is his *Keralasimha*, which brings to limelight the fact that long before the 1857 revolt against the British materialised, there had been strong resistance movements against the British, though on a much smaller scale, in Kerala. Palaśśirāja and Velutambi were among the heroes who led such resistance movements as detailed in this novel, which incidentally also focusses attention on the social realities of the period of Tippu Sultan and the intervention of the British in Kerala. *Kalyāṇamat* has for its background the history of India of the period of Akbar though the novel itself has characters and a plot quite imaginary.

Paparaju, Kankanti An Andhra poet of the last decades of the 18th century, he was from the village of Kankaṇṭi near Anantapur in Andhra Pradesh. Living in the Gudur taluk of Nellore district, he earned fabulously as an interpreter for the Dutch and the English who had arrived for purposes of trade by then.

Pāparāju has authored a *yakṣagāna (q.v.)* composition called *Viṣṇumāyāvilāsa* and a long epic poem, namely, the *Uttararāmāyaṇa.* Longest among the extant *Uttararāmāyaṇa*-s in Telugu, his poem consists of eight chapters (called *āśvāsa*-s) and in popularity among the readers it is next only to the *Bhārata* and *Bhāgavata.* A scholastic poet, Pāparāju uses Sanskrit quite extensively in his poems which excel as narrative and descriptive poems.

Paramaewara Sivadvija (1815-1883) Better known as Paccu Muttatu of Vykom, Kerala, he is the author of *Rāmavarma carita*, a historical work in Sanskrit. The poet's patron namely Ayllyam Tirunal Maharaja and the other kings of the Travancore royal family happen to be the personalities whose achievements are described in the work. A special feature of this work is that each chapter of the work illustrates the grammati-

cal rules of Sanskrit language enunciated in each of the eight chapters of Pāṇini's work, namely *Aṣṭādhyāyī*.

Paranjothi Munivar A Tamil poet of the 16th century belonging to Vedāraṇyam, he seems to have had an ascetic bent of mind from his early days. It is said that inspired by the goddess of Madurai, he wrote the *Tiruvilaiyāḍal Purāṇam* in 3363 verses. In fact, however, the poem is a translation of a Sanskrit work entitled *Hālāsya Māhātmyam*.

Parti Subba A legend in the field of *Yakṣagāna* in Karnataka, he is the author of several *Yakṣagāna* episodes which are popular even to this day. Presumed to have lived some time between 1750 and 1810 in Kambale of Kasaragod taluk of Kerala, he is remembered for such excellent works of his as *Putrakāmeṣṭi*, *Pañcavaṭi*, *Cūḍāmaṇi*, *Angada sandhāna*, *Lavakuśara kālaga*, etc. Apart from the *Yakṣagāna* compositions based on episodes from the epics and the *Bhāgavata*, he has also authored a treatise called the *Sabhālakṣaṇa*. He is one of the most cherished personalities in the folklore tradition of Karnataka by reason of these works and also the reputation of his as an artist.

Patnaik Choudhary Sathyanarayan (b. 1925) Among the painters and sculptors of Andhra Pradesh, he occupies a noted position. He is lecturer in sculpture at the Government College at Guntur. After obtaining his Advanced Diploma in Fine Arts from Madras he worked as a teacher and subsequently held a research fellowship in Bronze Sculpture. Having held one man shows at different centres in India, he participated in several exhibitions organised by the Academy of Fine Arts, Sculptors Forum, etc., and was represented at the exhibitions of Indian Art in China, Japan, Australia, U.S.S.R., etc. His works are in the permanent collections of the National Art Gallery, Madras. He has been Vice-President of the Andhra Pradesh Lalitakala Academy and Joint Secretary of the Sculptors' Forum, Delhi, besides being associated with various associations devoted to the study and teaching of Sculpture.

Pattabhiramareddy (b. 1919) *P*, better known in the world of Telugu literature under his pen-name *Paṭṭābhi*, is counted among the exponents and torchbearers of the modernist trend in Telugu poetry. He had been a pupil of Rabindranath Tagore at Santiniketan before proceeding to Columbia for his studies.

It was when he was 20 that he published *Fiḍelu Rāgāla dozen*, a work which became immensely popular. Some of his poems like 'Paṭṭābhi Pañcāngam' and 'Kayitā Nā Dayitā' have attained great popularity even without being printed.

To the Kannada world, he is known as producer of a few films, notable among which is 'Samskāra' which won the President's Gold Medal in 1970. It has been acclaimed highly in a few international festivals also.

Pattadakallu Standing on the banks of the Malaprabha river in Bādāmi taluk of Bijapur district in Karnataka, Paṭṭadakallu was next in importance to the capital, Bādāmi, during the Cālukyan reign. The anointing ceremony for the kings coming to the throne among the Cālukyas took place here and hence the name, "paṭṭa" signifying the accession to the throne. Several temples were constructed here during the initial phase of the Cālukyan reign. A synthesis of the northern and southern styles of sculpture is the principal feature of the temples here, the chief among which are those dedicated to Virūpākṣa, Pāpanātha Kāśi Viśweśwara, Sangameśwara, Jambulinga, Mallikārjuna, and Galaganātha.

The Pāpanātha temple constructed in 680 A.D. has the northern style. Architecturally the a-symmetrical quality of the temple has made it inferior to others; but the pillars and ceiling have a superb decorative style of sculpture. The Virūpākṣa temple is the most magnificent among the temples here. It has the southern style of architecture. Sculpture and architecture are elegantly made complementary to each other in this temple. Never going to the point of extravagance, the sculpture here is polished and modest. Apart from portraying mythological personalities and episodes, the sculpture in the

temples here throws some light on the social realities of the period as well. It is an important centre from the point of view of historical and sculptural studies.

Pattinattar Better known than either Tirumūlar *(q.v.)* or Śivavakkiyar *(q.v.)*, *P* belongs to the tradition of the 'siddhas' *(q v.)* and lived during the 10th century A.D. Though five of his poems are included in the *Tirumurai* he is not listed among the sixty-three Śaiva Nāyanmār-s *(q.v.)*.

According to tradition he was a wealthy man who lived in Kaveripoompattinam in the Chola country and who reared an abandoned child naming him Marudapiran. The disappearance of this child after leaving a box containing a conundrum on a palm leaf for *P* made the latter realise the divinity in the boy, which led to his renunciation and ultimate salvation at Tiruvottiyur.

Extolling the virtues of asceticism and yogic mysticism is the chief trait of his works, although like Śivavakkiyar he has lurid references on matters of sex and human birth. Such references are supposed to suggest that human life and body are an unmitigated evil, to eschew which one must keep the senses and the mind under complete check. But unlike Śivavakkiyar he does not attack idol worship, temples, rituals, caste, Veda-s and Āgama-s. This has won him some reputation as a Śaiva mystic and saint. As a poet also he is reckoned as superior to Śivavakkiyar by virtue of the emotional appeal of his poetry.

Paṭṭu A poetic style which was in vogue in Tamil and Malayalam literatures before the *maṇipravāla* style *(q v.)* came into prominence was the *Pāṭṭu*, which used to be composed in metrical lengths other than that of the Sanskrit vṛtta. There is an especially rigid enforcement with regard to this in the Tamil *Pāṭṭu* where the metre and the diction are both expected to be altogether non-Sanskritic. The *Pāṭṭu* in Malayalam is written in the style of the *Cendamil Pāṭṭu*.

Pattubhatta A Sanskrit author of the late 14th century, *P* belonged to a village near Macalipatnam in Andhra Pradesh. His work is the *Prasanga ratnāvali*, a didactic work dealing with day to day conduct and matters of polity. In the 77th chapter of the work occurs a long list of names and princes from Vikramāditya down to Simhabhūpati. There is, however, little historical material in the work.

Pavaippadal *Pāvaippāṭṭu* is the name given to a group of songs of women in Tamil. It is a song that the unmarried maidens are supposed to sing while offering worship to the dolls as part of a ritual at the beginning of winter. It became a part of the worship of gods during the period of the composition of devotional hymns in the history of Tamil literature. *Tiruppāvai* by Āṇḍāl and *Tiruvembāvai* of Māṇikkavācagar were songs composed in this background. The songs called *Pāvaippāḍal* begin with the maidens giving a rising call to other maidens early in the morning and the songs take the form of their dialogues on such an occasion.

Both the *Tiruppāvai* and the *Tiruvembāvai*, two *pāvai* poems, travelled to far away Siam as early as during the 11th and 12th centuries when the Cholas were in power and made their impact felt there.

Pavanje N.G. (1892-1965) Pavanje had his training in art in Madras initially and later at the J. J. School of Art in Bombay. Patronised by Krishnaraja Wodeyar IV, the then Maharaja of Mysore, Pavanje proceeded to Germany for obtaining higher training in graphic and litho art. He travelled extensively in Europe and spent quite some time in Italy as a student of art. Portraits in oil and water colours, delineation of nature, and repreductions of many classics of western art are some of his principal contributions. Also an enthusiast of dramatic art, he was a member of the Amateur Dramatic Assocation of Bangalore and acted in several plays. He has also designed and painted several decorative paraphernalia for the stage.

Periyalwar See under *Ālwār*-s.

Periya Puranam It is usually surmised that the Tamil Poem *Periya Purāṇam* was composed during the 11th-12th centuries by Śekkilār, who was minister under the Chola king Kulottunga. It is not known whether it is an independent work of the author or merely a translation of some earlier work in Sanskrit. Śekkilār draws heavily from the two Tamil saints, Sundaramūrti Nāyanār and Nambiyāṇḍār, authors of *Tiruttoṇḍattogai* and *Tiruttoṇḍār Tiruvanḍādi* respectively. The poem runs into more than 4,000 verses and the author, as minister, had travelled extensively to gather material for his work. Thus, he visited all the places where the Nāyanmār-s *(q.v.)* had lived and collected the historical facts pertaining to the sixty-three saints for writing their biography. The *Periya Purāṇam* thus remains a work of the medieval literary period throwing light on the social life and relationships among the common people of the times. The usual customs, beliefs, aspirations, and ways of life of the ordinary folk of the period are represented here very much as in the style of a book on history.

It was Śekkilār's ambition to write the biographies of all the Nāyanmār-s of the Śaiva school of thought and to present it in poetic style. He chose Sundaramūrti Nāyanār for his hero in the poem and outlined his life starting with his birth in Tamilnadu and ending with his return to Kailāsa, the abode of Lord Śiva. The desire to present the biographies of all the sixty-three saints has been fulfilled by the author through the narration of just one Sundaramūrti Nāyanār's life history. For naming the different parts of his poem, the author has utilised the first words of the verses of Sundaramūrti Nāyanār. Śekkilār used the *vṛtta* metre evolved by the author of *Jīvaka Cintāmaṇi* by simplifying it to some extent.

Perum Kaliyattam A grand festival celebrated in the Ramavilliam Kalakam *(q v.)* among the community of *tiya*-s in

north Malabar of Kerala, the *PK* meaning the grand festival, is observed twice a year—one called the *pāṭṭu* festival and the other called the *puram* festival. In the first, songs are recited concerning the origin of the shrine and the nomenclature of the deity, while in the second the *pūrakkali* dance is performed by the menfolk in the courtyard of the shrine. The grand festival itself is conducted once in twenty five years, and as a country festival drawing villagers from long distances, it is perhaps reminiscent of primitive tribal festivals, as D. D. Kosambi suggests.

Some formalities which are gone through before the commencement of the grand festival are considered to smack of feudal practices, although by and large the festival symbolises the solidarity and co-operation of all communities and different religious institutions in the region.

Perungatai A Tamil composition having the now extinct *Bṛhatkathā* in the paiśāci language for its prototype, it is a Jain poem. It is sometimes averred that it is based on *Bṛhatkathāmañjari* and *Kathā-saritsāgara* in Sanskrit and not on Guṇāḍhya's *Bṛhatkathā*. The author of the Tamil work belonged to a minor dynasty of kings of Kongunāḍu and hence is called Konguvelir. Its distinctive characteristic is that it is replete with many graphically descriptive passages. It is composed in the *agavāl* metre, a highly reputed metre with the authors of the Sangam literature period. The stories here highlight doctrines of Jainism in the main. The early and last portions of the work have been lost.

Pichchu Iyer-s There are two authors of this name in the range of Tamil literature, both belonging to the 19th century. The earlier of the two specialised in punning and complicated constructions. Some of his verses have the form of riddles. His major work is *Tiruvāḍānai Andādi*. The other Pichchu Iyer (1850-1910) took to punning even more extensively than his predecessor, so much so he earned the nickname of *Śledaippuli*. Patronised by Bhāskara Sethupathi of Ramnad, he wrote a

few poems in praise of his patron, while also decrying those who had ignored him. Among his other works are *Ponmārisleḍai Veṉbā* and *Madurai Nirottaka Yamaga Andādi.*

Pichamurthy, N. A poet and short-story writer in Tamil, he is among those who have continued in the tradition of Subramanya Bharathi *(q v.)* with respect to the use of the blank verse form in poetry. A poet who has himself acknowledged the influence of Walt Whitman on him, he has a few anthologies of poetry and short-stories to his credit, *Kāttu vāthu* being his representative collection of poems.

Pillai Perumal Iyengar A Tamil poet of the 13th century, he had other names like Alagiyamanvaladasar and Divyakavi. The latter name is perhaps indicative of the literary quality of his poems. Some historians of literature assign him to the 16th and 18th centuries respectively. His literary works are collectively referred to as the *Aṣṭaprabandha*-s and have the purport of extolling the Śrīvaiṣṇava cult. Perhaps a rabid sectarian, he seems to have refused to sing panegyrics to any deity other than Ranganātha.

Pillaittamil See under *Ālwār* s.

Pinnal Kolattam While Kolāṭṭam is a dance with little sticks held in hands, the *PK* which is particularly popular in Tamilnadu is performed in a rather complex style. To the top of a pole are attached eight coloured streamers, the ends of which are held by eight dancers who go round and round, thus winding the streamers into a plaited rope. The beating of the sticks goes alongside of this dance in circles. Once the plait is complete, the dancers move in the reverse direction to unwind the strands of the plait. A song rendered in chorus accompanies the dance and rhythmical beating of the sticks.

Pisharoday, G. (1914-1976) A prominent author in Malayalam, had his early education in Sanskrit and Malayalam. Starting

as a teacher, he became a communist worker before taking up professorship at the Sanskrit College in Pattambi. Several of his political poems are yet to be brought together in an anthology, but he has more than thirty published works to his credit, among which are *Adima*, *Janmabhūmi*, *Swatantra*, *Rakteshwari*, *Odukathe onam*, *Manushya hridayangal* and *Jivithapatha*.

Principally a communist writer, he infuses his poetry with artistic beauty. *Jivithapatha*, an autobiographical work of his, exhibits the pathos of life of the oppressed people in general. His *Adima* and *Tharavaditam* won prizes from the Sahitya Parishat while his *Manushya hridayam* won a prize from the Kalāsamithi. His *Jivithapatha* has won awards from the Kerala Sahitya Academy in 1975 and the Central Sahitya Academy in 1976.

Pondicherry A centrally administered territory, which is adjacent to the South Arcot district of Tamilnadu on what is called the Cholamandala Coast. Karaikkal, Māhe, and Yānam constitute the territory of Pondicherry.

It was in 1674 that Francois Martin bought Pondicherry from the king of Jinji. The French established themselves here, although in 1693 it had been annexed by the Dutch for a brief period. It changed hands between the British and the French again and became a Centrally administered territory after the French were eased out of it according to an agreement between the independent Indian government and French government in 1954.

Aurobindo Ghosh founded his ashram here in 1926 and it has been famous as an educational and spiritual centre where people belonging to different nationalities live a collective life. It has also developed as an important centre of handicrafts and artistry. Here was sought to be established an abode for the international community and with that object in view was laid foundation for the "Auroville" city in 1968. The project is unfinished as yet. The Aurobindo Ashram of Pondicherry has been under the management of a Committee since the death of the Mother.

Ponna There are three poets in Kannada literature belonging to its earliest period who are referred to as the "three jewels" *(ratnatraya)* and Ponna is one of them, the other two being Pampa *(q.v.)* and Ranna *(q.v.)*. Unlike Pampa, Ponna does not give much of personal details about himself, but unlike Pampa again he resorts freely to a lot of self glorification. It is not unlikely that Ponna hailed from the Vengi province as there is a reference made to Mallapārya and Punnamārya, sons of Nāgamayya of Punganur, as having got the *Śāntipurāṇa* recited by Ponna. Later, Attimabbe *(q.v.)*, daughter of Mallapa, is said to have got a thousand copies of this text prepared for distribution.

The works of Ponna are three, namely, *Śāntipurāṇa*, *Bhuvanaikarāmābhyudaya* (being the story of Rāma), and *Jinākṣaramāle*. The *Śāntipurāṇa* mentions that Ponna had been given the title of "ubhayakavicakravarti" by the Rāṣṭrakūṭa king Krishna. Among the works of Ponna mentioned above, the second has not come down to us, only the other two being extant.

The *Śāntipurāṇa* is a Jain *purāṇa* in twelve chapters narrating the story of Śāntinātha, the 16th Jain *tirthankara*. It is written in the *campū* style and its speciality is that it gives an elaborate description of the eleven previous births of the *tirthankara*. In fact, this takes up nine chapters, while the story of Śāntinātha is narrated in the next three chapters. The *Jinākṣaramāle* is a brief devotional poem in 39 verses in praise of Jina.

Poomani A promising young writer in Tamil, P. Manikkavasagam is known by his pen name nameby, P. A departure from the usual practice of the Tamil novelists is seen in his works insofar as he employs the dialectal form of Tamil peculiar to the Tirunelveli district of Tamilnadu in his novels. *Piragu* ('And then') is the principal novel of his dealing with the changes that have taken place in the countryside since independence and the impact that these changes have made on the caste groups of cobblers and the like. He has also a collection of short-stories to his credit.

Pope G.U. (1820-1907) An Englishman who taught Tamil literature in Oxford and who translated into English such Tamil classics as the *Kural* and *Tiruvācakam,* he was in India with a missionary work assigned to him. Although he authored no original work in Tamil, he is highly renowned for the translations mentioned above as also that of the *Tanippā-śurattogai* by Parithimal Kalaiñar. Also authored by him are scholarly critical essays on Nālaḍiyār, etc.

Porkalam See under *Chovannur.*

Potana Bammera A Telugu poet of the 15th century, he was a younger contemporary of Srinatha *(q.v.)* whose brother-in-law he was. Author of three major poetical works in Telugu, Potana is one of the great popular poets in Telugu. There is hardly any work which can rival his *Bhāgavatam* in its mass appeal. An emotionally surcharged poem, the *Bhāgavatam,* rich in devotional content, contains several episodes which are musically rendered even today. Composed in a sweet and easy flowing language, the work abounds in long descriptions not found in the Sanskrit original. Lengthwise, the *Bhāgavatam* is bulkier than *Mahābhāratam* in Telugu.

The other two works of Potana are the *Vīrabhadra vijayam* and *Bhoginī daṇḍakam,* the latter being the earliest independent *Daṇḍaka (q.v.)* composition in Telugu. It is incidentally about a female acquaintance of Rao Singh at whose Court Potana was and at whose hands he seems to have been harassed for not dedicating the *Bhāgavatam* to him.

The authorship of the *Vīrabhadra vijaya* is doubted by some critics. Others, however, consider it to be by Potana after a comparison of the style of its composition with that of the *Bhāgavatam,* which as noted earlier is the most popular epic poem in Telugu.

Pottekkad S.K. (b.1913) Prominent among the Malayalam novelists, Pottekkad has won the Jnanapith award for 1980 for his novel *Ondu deśattiṇḍe Kathā* ('story of a country'), which is

partly autobiographical in content. He had also been awarded the Kerala State Sahitya Academy Prize in 1962 and the national award in 1972 for the same work. He ran the magazine "Svatantra Bhāratam" for a brief period and also was editor of the weekly "Prapancham" for some time. Author of several novels like *Viṣakanyakā*, *Mūḍupaṭam*, *Nāḍan premam*, and *Premaśikṣa*, he has also 23 collections of short stories, 16 travelogues, a play, two anthologies of poetry, and a collection of essays to his credit. He was also a Member of Parliament from 1962 to 1967.

His *Viṣakanyakā* is the principal novel of his in which are blended realism and romanticism with great effectiveness. It has for its background the migration of a few hard-working Christians from Travancore to the hilly regions of Malabar. Their journey and their experiences in the new area where they settled are pictured with understanding and sympathy by Pottekkad in the novel. It is the collective experience more than the arduousness of the lives of indididuals that the novelist brings to limelight here. It is the land which is visualised as the "Viṣakanyakā" ('the bitter virgin') and the element of romanticism is very pronounced in this delineation. Pottekkad has himself made the claim that he has transcended all *isms* and has made humanism the profoundest faith in his literary works.

Prabandha In the range of Telugu literature, the age of Krishnadevaraya (1485-1538) is often referred to as the age of *prabandha*-s. *Prabandha* is for all practical purposes a composition in the *campū* style, that is, a literary work with an admixture of prose and verse. Poets like Tikkana *(q.v.)* had even earlier authored their works in this style, but it became a more generic style for adoption at the hands of the poets during the 15th century.

The characterstic of the *prabandha* is that it has the sentiment of love as the prominent theme, a figurative style, unity of plot and it is divided into five or six chapters, usually called *Āśwāsa*-s. In this sense, the *prabandha* of Telugu literature

corresponds to the *Mahākāvya* of Sanskrit literature.

Prabhakara A pupil of Kumārila Bhaṭṭa *(q.v.)*, and also the arch rival of his master in the exposition of the content of the *Pūrva-mīmāmsā* school of Indian philosophy. Author of two commentaries on the commentary of Śabaraswāmin on the *Pūrva-mīmāmsā-sūtra*-s, he is usually regarded as having been a native of north Travancore in Kerala. The short commentary *Laghvī*, also called the *Vivaraṇa*, has not come down to us. It is only the *Bṛhati* or the *Nibandhana* that has survived as the monumental work of Prabhākara.

Pradhana Venkappayya A Sanskrit author of the 18th century, he belonged to a village near Mysore. Having been in service under the then kings of Mysore, he later served under Hyder Ali between 1763 and 1780. An adept in matters of state administration, he was also a scholar and author in both Sanskrit and Kannada. He is said to have participated in a war against the Marathas in 1771.

All the manuscripts of his works have been preserved at the Oriental Research Institute in Mysore. Among them are the *Kāmavilāsa bhāṇa*, *Mahendravijaya ḍima*, *Sītākalyāṇa vidhi*, *Kuśalava campū*, *Alankāra maṇidarpaṇa*, etc. His Kannada works are *Karṇāṭa Rāmāyaṇa*, *Rāmābhyudaya* and *Hanumadvilāsa*.

Prakirna Ganitamu See under *Gaṇita sārasangrahamu.*

Prataparudra I Author of a treatise on polity in both Sanskrit and Telugu, Pratāparudra ruled in Warangal during the 15th century. His *Nītisāra* is one of the few treatises of its kind in Telugu. It may be noted in passing that around the same period was composed the *Nītisāra muktāvali* by Bhadrabhūpathi, also called Baddena.

(See also under *Kākatīya*-s).

Pudumaipittan It was under this Pseudonym meaning "One who is mad after novelty" that S. Viruttasalan (Vriddhachalan)

wrote several short stories in Tamil which bear out the appropriateness of the pseudonym that he took. Abandoning the outdated and disused vocabulary of the Tamil language of an earlier epoch, he took to the more expressive vocabulary of contemporary times and injected a new agility into the Tamil prose style. "Āṇmai" (prowess), and "Kalyāṇi" are his stories dealing with psychological problems. His satirical story "God and Kandaśāmipillai" brings god to the terrestrial world very much like in the Purāṇa-s and is rich in humour. There are some stories of his in which the devil, the bug, the insect, and so on begin to communicate copiously. He is many times regarded as the father of the mature Tamil short story.

Conditions of stark poverty and the ensuing horrors of life, social obstacles of varied kinds, superstitions of the broad masses, etc., receive special attention of the author in the short stories. "Bhakta Kucela", "Vināyaka Caturthi", and a few other stories of his have titles reminiscent of mythology, but in reality they have a social theme. The titles of some of his short stories give a fair indication of the author's attitudes : "Nāśakārakkumbal" (Coterie of the ruiners), "Manidayantiram" (Machine called man), "Ponnagarm" (Golden City), "Miṣinyugam" (Machine age), etc. A significant trait in his characterisation is that all his important heroes and heroines distinguish themselves as fighters against cruelty and meanness. Among the anthologies of his short stories are *Puthiya Oli, Kanchanai* and *Pudumai Pittan Kathaigal.*

Pugalendi Usually placed in the 16th century, the Tamil poet Pugalendi has narrated in elegant *veṇbā* verses the story of Nala as it is available in Sanskrit. He was a contemporary of Oṭṭukkūttar, it is often suggested. *Nalaveṇbā*, as the poem is called, has 424 *veṇbā* verses in simple style. So versatile is he in the employment of the *veṇbā* verse form that he has latterly been praised with the words *Veṇbāvil Pugalendi.* There is a legend that this poet had been imprisoned by the Chola

king and that in order to entertain the women who used to pass by the prison to fetch water, Pugalendi composed many pleasing verses and thus obtained their services later on. The works thus composed by him were *Pavalakkodimālai, Alliya-raśānimālai, Punaldiran dūdu,* etc. Most of his works retell different stories of the *Mahābhārata* in Tamil.

Punam Namboodiri A poet in the royal court of the Zamorin of Calicut around 1500 A.D., he was the author of the *Rāmā-yaṇa Campū* in Malayalam. Divided into twenty sections, the work deals with the story beginning with Rāvaṇa's birth and ending with Rama's ascension to heaven. Each section reads like a self-contained composition and the whole work is replete with Sanskrit diction. The language of the work rises occasionally to great heights by virtue of pleasant combinations of Sanskrit and Malayalam words.

Pundanam A distinct literary style in Malayalam poetry evolved during the 16th century was the *Pūndānam,* so called because of the author of that name who composed devotional cum philosophical poetry in a way quite different from that of Ezhuttacchan *(q.v.).* His *Karṇāmṛtam* is a devotional hymn in the Sanskrit *vṛtt*a metre. It is, however, in the devotional compositions of his in native metrical lengths that we see Pūndānam's genuine literary abilities. The most popular among such works of his are the *Jñānapāna* and *Kumāraharaṇa-pāna.* Not a scholarly poet as he was, he did allow some lapses to creep into his poetry; but as devotional poetry, his works belong to the highest rank in the range of Malayalam literature.

Pundarika Vithala Author of *Ṣaḍrāga candrodaya* which discusses as many as ninety different *rāga*-s of Karnataka music, he was from the region of Śivagaṅgā near Bangalore in Karnataka and belonged to the 16th century. Before his work saw the light of day, the 17th century work *Caturdaṇḍi Prakāśika* of Venkaṭamakhi *(q.v.)* of Tanjore used to be considered the first

authoritative treatise on the science of Karnataka music. He seems to have adorned the courts of many kings in north India. Apart from the *Ṣaḍrāga candrodaya* which was his first work written in *c.* 1530, he authored three other works, namely *Rāgamañjari*, *Rāgamālā* (written when he was in the Court of Akbar), and *Nartana nirṇava*. The notes of Karnataka music and their varying movements for expression of different emotions were first anthentically established and recorded by him. He is said to have been awarded the title of *Akabarīya Kālidāsa* in recognition of his profound contribution to the lore of music. He is reputed to have been equally versed in the Hindustani style of music as well.

Punnata An ancient kingdom in the south of Mysore, it was the region to which the Jains migrated from the north during the 3rd century B.C. led by Bhadrabāhu. The *Bṛhatkathākośa* of *c.* 930 A.D. mentions that Bhadrabāhu directed his disciples to go to *P* from Śravaṇabelagola *(q.v.)*. Ptolemy also mentions this land as "Pounnāṭa" as a place where beryls are found. The Ganga king Avineeta has mentioned this kingdom as a 6000 province with its capital at Keertipura in one of his inscriptions. It was annexed to the Ganga kingdom in about 500 A.D. The only available inscription of its kings of uncertain date mentions Rāṣṭravarma and four other kings of this lineage.

Puppet play (in Karnataka) Popular in the folk theatre is the puppet play where dolls tied with strings are used as the media for representing episodes and themes. Having a long history going back to very ancient times, the puppet play is one form in which anecdotes from mythological and epic sources are portrayed. Latterly, episodes with a contemporary social content are also thus enacted. An art form which has been in vogue in practically all the countries in some form or the other, it has been developed highly in countries like India, China, Japan and Italy.

There are ample evidences to suggest its antiquity in

Karnataka. It has significant resemblances with the *yakṣagāna* *(q v.)* art and has evolved as an art form complementary to it. While the paraphernalia for *yakṣagāna* presentation is elaborate, that for the puppet show is quite simple, which might be one reason for its having been extensively in vogue in rural Karnataka prior to the impact of modern civilization. The mobility of the troupe is also more easily achieved than in the case of its *Yakṣagāna* counterpart. Presently, it is more in vogue in the districts of Tumkur, Mysore, South Kanara, Bellary and Dharwad of Karnataka. Those subsisting on it for livelihood have almost disappeared though it has been an art transmitted from generation to generation in some families devoted to the art. It is now more a hobby of some voluntary troupes than the profession of any chosen families. Cultivators, artisans and handicraftsmen have outnumbered the others in the practice of this art. Requiring some ten to fifteen members for presentation, the narration is led by a person called the "*bhāgavata*". His singing is supported by other members of the troupe. As the dolls controlled by the stringmen dance and portray the the events, the stringmen themselves speak the dialogues. The background choral music for the puppet show is almost identical with the choral music (called *himmela* in Kannada) of the open theatre (called *bayalāṭa* in Kannada). Excepting for the dolls, all other techniques in the puppet show are identical with those in *yakṣagāna*.

Purana s (Tamil) Attempts have been made to write the Sanskrit *purāṇa* s in the Tamil language as well. The most extensive among the Purāṇa-s thus rendered into Tamil is the *Skānda purāṇam* which runs into about ten thousand verses. Its author is Kacciyappa Śivācāriyar. Śevvaiccūḍuvār has adapted the Sanskrit *Bhāgavata* for its Tamil version which has about five thousand stanzas. Pugalendippulavar has narrated in elegant *veṇbā* verses the story of Nala as it is available in the *Mahābhārata.* The same story has been narrated in the *vṛtta* metre by Ativīra Rāman of the Pandyan royal house. He also wrote the *Kūrma* and *Liṅga Purāṇa*-s in Tamil. Kacciyappa Muni has

translated the *Vināyakapurāṇa* into Tamil, while Vīra Kavirāya has written the *Harīścandra purāṇa.* The Jain poet *Maṇḍala-puruṣa* created the *Ādipurāṇa* in Tamil and named it the *Śrīpu-rāṇam.* Vāmanamunivar is the author of a Jain work entitled *Merumandārapurāṇam.*

Purandaradasa (1484-1564) Among the devotional poets of Karnataka, he ranks very high and is often described as the "dāsaśreṣṭha" ; besides, his contribution to music is of a high order. Born in an aristocratic family, he renounced all his wealth in consequence of a particular event in life and took to begging alms for his livelihood. Obtaining his initiation from Vyāsarāya at Vijayanagar, he became a "dāsa".

It was in Purandaragarh near Pune that he was born in 1484 and named Krishnappanayaka. Starting as a jeweller by profesion, he took the name of Purandaraviṭhala after he became a "haridāsa" with a Mādhwa orientation.

His contribution to Kannada literature is twofold—in the forms of poetry and music respectively. His compositions are divisible into five categories as (i) those extolling his preceptors and God, (ii) those which introspectively present an analysis of himself, (iii) those which deal with the childhood days of Krishna, (iv) those which critically view society and its ways, and (v) those which are didactic in nature. All these compositions are set to music. But apart from these *Kīrtana*-s, he has also authored a number of other compositions called the *Sulā*-s and the *Ugābhoga*-s. The *Sulā*-s are musical compositions in which the beating of time is the most essential element, while the *Ugābhoga*-s are those which can be rendered in different tunes and time in music. That he was a redoubtable adept in music is undoubted; how he acquired proficiency in music is, however, not known.

Till about the days of this musician-saint of Karnataka in the 15th century, Karnataka music had remained a sophisticated art which was the special preserve of the scholars and pundits. It was *P* who devised a novel scheme to reach music to the masses not only through his own public singing of his com-

positions, but by devising a fresh method of teaching music. The "Kharahara" which until then was the basic tune was substituted by the "Māyāmālavagaula" by him and he retained only seven among the numerous measures of beating the time in music (called *tāla*-s) and thus simplified the practice of music. Several were his compositions specially useful for the beginners. In many ways, therefore, he may rightly be mentioned as the first significant preceptor in the field of Karnataka music.

With him began the institution of the *Dāsakūṭa (q.v.)* which had its moorings in the spiritual legacy inherited from Vyāsarāya and the literary legacy from Naraharitīrtha-Śrīpādarāya. The philosophical import of his works is as much of importance as their musical quality. The preceptor of this musician-saint, Vyāsarāya, designated his pupil's works as the *Purandaropaniṣad.* Among the early devotional poets in Kannada who took poetry to the masses, he is easily the foremost.

Puttanna M.S. (1854-1930) Starting his literary career when he was teaching in a high school, he first published his *Nīticintāmaṇi* in three parts. His real literary work was in full swing only after his retirement. One of the earliest significant novels in Kannada, namely *Māḍiddunno maharāya,* is by Puttanna, his other novels being *Musuku, Tegeye, Māyāngane* and *Avarilladūṭa,* the latter of which was published posthumously. A pioneer in the writing of biographical works, he wrote the life history of Kunigal Ramasastry who was a Vedic scholar patronised by Krishnaraja Wodeyar of Mysore. Other biographical works he produced were those of Confucius, Salar Jung, a minister in the Hyderbad state during the 19th century, and Mahamud Gavan, a minister of the Bahamani Kingdom days. His adaptations of Shakespeare's *Cymbeline* and *King Lear* in *Jayasimharāja Caritre* and *Hemacandrarāja vilāsa* respectively are among the earliest works introducing Shakespeare to the Kannada world. His translation of *Hamlet* did not see the light of day.

Puttappa, K.V. (b. 1904) Better known as "Kuvempu", *KVP*

is one of the greatest of living poets in Kannada and a national poet, too. A versatile poet, short-story writer, novelist, critic, epic-writer, and playwright in Kannada, Kuvempu has more than sixty creative works to his credit and has won the Central Sahitya Academy and Jnanapith awards. Among the anthologies of his poems are *Kolalu*, *Pāñcajanya*, *Navilu*, *Kalāsundari*, and *Pakṣikāśi*. The *Śrīrāmāyaṇa Darśanam*, an epic poem, is his *magnum opus*. Employing blank verse in a facile way in his plays, he first wrote the *Jalagāra*, followed by such plays as *Raktākṣi*, *Beralge Koral*, *Smaśāna Kurukṣetra*, etc. Several are his poems for children, the crowning one among them being an adaptation of the "Pied Piper of Hamelin". *Kṛttike* is an anthology of his sonnets, while *Mānūru Subbamma Heggaḍati* and *Malegalalli Madumagalu* are his invaluable contributions to the world of Kannada novels. Author of authentic biographies of Ramakrishna and Vivekananda in Kannada, he is also a profound literary critic.

Patriotism, love of Kannada language and culture, love of nature, and a deep social consciousness are significant characteristic themes of his poetry. The paradox of Kuvempu's poetic personality is that while being a trenchant critic of the traditional orthodox Vedic stranglehold on Śūdra culture (that is, culture innate and natural for the son of the soil, the toiler), he nevertheless remains a captive of Vedic and Upaniṣadic spiritualism and employs a highly Sanskritised Kannada even in poems in which he launches an attack on the platitudes of the orthodox votaries of hierarchical order in society. Also an educationst of repute, Kuvempu is against conservatism of all kinds.

His *Śrīrāmāyaṇa Darśanam* won the Central Sahitya Academy award in 1955 and the Jnanapith award in 1969. He has been awarded the title of "Padmavibhushana" also.

Raga One of the most essential characteristics of Indian music is represented by its melody which consists in a movement of one tone at a time, with the sound patterns along the stream of time becoming progressively elaborate. In this process arise

the tunes and rhythms. The tune which has acquired formalisations is designated a *rāga*.

It is surmised that the tunes have originated from the primitive melodies of various tribes and folk cultures. *Rāga* is essentially a melodic idea, whose aesthetic potentiality is brought out through the elaboration of *rāga*. Naturally a variety of formal constructions become necessary for this, and the forms themselves obtain different colourings, depending on the tradition to which a musician belongs and the style and individuality of the musician himself. The *rāga* in music functions as language in the process of communication. It has its own code, morphology, phrasings, and intonation. It is usually believed that as a concept and in practice, *rāga* matured by about the 5th century, the period to which Matanga's *Bṛhaddeśi (q.v.)* belongs. The earliest attempt to codify the characteristics of *rāga*-s was made in this work which states among other things that no classical melody can be composed of four notes or less. Although the *rāga*.s are well defined in tradition and thus retain their purity, there have been ever newer formation of *rāga*-s through the ages.

The number of *rāga*-s in Karnatak music obtained through harmonic permutations and combinations of the seven basic notes *(swara*-s*)* are many. Early tradition in Karnataka music as established by Venkaṭamakhi *(q.v.)* recognises seventytwo different major scales *(melakarta)* which remain valid to this day as the fundamental authority. There have been innovations, however, during successive periods in respect of the minor scales *(Janyarāga)*. It is thus customary to distinguish the tunes as the evolved *(Janya)* and those from which other tunes are evolved *(Janaka)*.

Ragamalika Some compositions in Karnataka music are in the form of "a garland of tunes" instead of being all in one chosen tune. Such a musical form is called the *R.* Its name during the medieval period was the *Rāga kadambakam*. The choice of tunes and their sequence in a given composition are based on aesthetic considerations. The longest composition in this form

is that of Mahāvaidyanātha Ayyar *(q.v.)* called the *72 Mela rāgamālikā*. The concept of *R* has been incorporated in the compositions of *Varṇa (q.v.)*, *Jatisvara (q.v.)*, *Daru (q.v.)*, and *Pallavi (q.v.)* also during subsequent periods. But the *R* proper is a form consisting of a *Pallavi (q.v.)*, *Anupallavi (q.v.)*, and many *Caraṇa*-s *(q.v.)*—the *Caraṇa*-s being all of the same length. The subject-matter of a *R* composition is usually of a devotional character, although it may also sometimes be a love theme or the praise of a patron providing the subject-matter.

Raghava, Bellary T. (1880-1946) Of a tall stature, handsome face, and curly hair, Bellary T. Raghava was made for the theatre, as it were. Reputed for his acting in Kannada, Hindi, Telugu, Tamil, and English plays, Raghava is said to have won the admiration of even Bernard Shaw when he once acted on the English stage. Well-versed in literature and law, Raghava born in Bellary in Karnataka, had an association with the stage lasting for a quarter of a century.

Gandhiji was among those who witnessed a play called "Samāja" having the problem of untouchability for its theme produced by Raghava once, and said that one of his treasured memories of his visit to Karnataka was the experience this play had given him. Rabindranath Tagore and C Rajagopalachari had also admired him after witnessing his plays. Raghava worked for the "Sarasa Vinodini Sabha", a dramatic association in Bellary, and later for the "Amateur Dramatic Association" in Bangalore. Raghava had been to England in 1928 where he came into close contact with the English theatre. Later, he visited Paris and Berlin, too. He devoted himself to the development of the theatre after his return.

Raghava Iyengar, M. (1878-1960) A profound Tamil scholar whose contributions to Tamil historical research are rated very high, *RI* was associated with the journal 'Śentamil' for a considerable time. Adopting modern methods of historical research,

he published such works as *Cheran senguṭṭuvan*, *Śāsanattamil kavicharitam.* His study of the Tamil inscriptions and researches into the *Tolkāppiyam* have earned him wide fame as a deep scholar. Editor of a number of ancient Tamil works, *RI* was also on the board of Editors of the Tamil lexicon.

Raghava Iyengar, R. (1870-1948) A Tamil poet in the court of Bhāskara Sethupathi, *RI* made significant contributions to the world of Tamil journalism as the first editor of the journal 'Śentamil', an organ of Madurai Tamil Sangha. Author of several research articles concerning Tamil literature, *RI* is a noted translator into Tamil of Kālidāsa's *Śākuntalam.* As a poet he authored the *Pārikātai* which is a poem narrating the story of Pāri, a philanthropist of the Sangam Period.

Raghavanka A poet who cut out a new path for himself in the field of Kannada literature by establishing the tradition of composing poems in the *ṣaṭpadi* style (*ṣaṭpadi* is a verse in six lines with a specific metrical quantity), *R* is also known as "Rāghava" and "Rāghava Paṇḍita". He had such titles as "Ubhayakavi Kamalaravi" and "Kaviśarabha bheruṇḍa". Related to another Kannada poet, namely Harihara *(q.v.)*, *R* belonged to the 13th century. Abandoning all traditions in the context of plot, objectives, metrical length and poetic diction that were in vogue until then, Rāghavānka laid out a new scheme of poetry for himself. Inspired by Harihara in the composition of poetry, *R* has a poetic style entirely different from that of his inspirer and contemporary stalwart.

The extant works of *R* number five, namely, *Somanātha Carite*, *Vīreśa Carite*, *Siddharāma purāṇa*, *Hariścandra kāvya* and *Śarabha Cāritra.* His only other work was *Harihara Mahatva* which has been lost. The *Hariścandra Kāvya* is his best known work and therein he attempts the creation of new situations unknown in the original episode. His descriptive passages and dramatic dialogues enhance the value of the poem which occupies a high position in Kannada literature. The lofty values that his characters like Hariścandra, Candramati and

Siddharāma uphold, and the humanism that characterises all his works have made Rāghavānka an immortal Kannada poet. He lived at a time when Kannada language was in transition from the old forms towards newer forms. Rāghavānka's own contribution to a successful transformation of the language is quite considerable.

Raghunatha Nayaka Among the Telugu Poets, *RN* has the distinction of having been a king also from 1614 to 1633. He is the author of four noted poems namely *Rāmāyaṇamu*, *Vālmīki Cāritra*, *Śṛngāra Sāvitri* and *Acyutābhyudayamu.* There is a tradition which ascribes the authorship of more than a hundred works to him, but only the above mentioned are extant. In the narrative style Ragunātha is close to Jakkana *(q v.)* and it might have been for this reason that Ragunātha's *Rāmāyaṇa* was translated into Sanskrit by Madhuravāṇi. The *Vālmīki Caritra*, a prose work in three chapters, abounds in descriptive passages, so much so they even mar the unity of plot in the work. The *Nala Caritra* and *Acyutābhyudayamu* are compositions in the couplet form, the latter being a work extolling filial loyalty. Educated under Govinda Dikshita, he was known for his scholarship and authorship besides being a knowledgeable connoisseur of art and music.

Sangītasudhā is a treatise of his on music and dance and it has long been regarded as an authentic and authoritative work on different aspects of music, especially Karnataka music. He has also a *yakṣagāna* composition to his credit and abridged versions in poetic style of the epics *Rāmāyaṇa* and *Mahābhārata* in Sanskrit. In his court were such reputed Sanskrit poets as Madhuravāṇi *(q.v.)*, Govinda Dikshita, Kṛṣṇādhwari.

RN and his exploits as a king and patron of the arts constitute the subject-matter for a poem authored by his queen Rāmabhadrāmba. The poem which is in seventeen cantos portrays Raghunātha as the very incarnation of Śri Rāma. All the same, it is a useful sourcebook for gathering historical material about the Tanjore principality of the 17th century.

Ragini Devi An artiste devoted to the classical technique of *Bharatanāṭyam* and *Kathakali*, *.RD* was almost the very first to rediscover and present *Kathakali* dance drama to audiences beyond the borders of South India. Together with a talented troupe she toured widely in India,-giving performances and also lectured on the art of *Bharatanāṭyam* in the universities of Benares, Calcutta, etc. While abroad, she gave a delectable performance in London and was later invited to deliver a few lectures on Indian dance at the London University. Her demonstration lectures in several universities of the United States have been regarded as the best introduction to the theory and practice of Indian dance. Among the few exponents of dance who are well-versed with the philosophical concepts underlying Indian classical dance, *RD* has inspired many of her pupils to study it seriously. Among such pupils is her own daughter Indrani Rehman *(q.v.)*. Ragini Devi passed away in 1982.

Rahimat Khan (1863-1954) Born in a family of musicians, *RK* himself shone brilliantly in the firmament of music as a player of the Sitar. The second son of Gulam Hussain Khan, a vocalist in the court of Bhavanagar, *RK* had his early training in music right from the age of four from his father. Very soon he started taking Sitar lessons, too, with Gulam Nabib Khan, and established great mastery over the instrument.

After about twenty years of intensive training Rahimat Khan went to the court of Indore and there it was that he came to know Bande Ali Khan. It was also here that he gained excellence as a Sitar player. Coming into contact with stalwarts like Paluskar and Bhatkhande in Bombay, *RK* started teaching music at Bharata Gayana Samaj founded by him at Pune.

He settled down at Dharwar in 1912 and in 1931 was started by him the Bharatiya Sangeeta Vidyalaya here. After *RK* it was his son Abdul Karim Khan who taught at the school. The latter was also professor of Sitar at the Karnataka College, Dharwar, for many years. The school is presently under the care of Rahimat Khan's grandson, Bale Khan (b. 1942), also a

Sitar artiste. Bale Khan has the distinction of having emulated his grandfather's style and skill in playing the Sitar. He has earned reputation through his many concerts in India and abroad.

Raja K. K. (b. 1893) In the range of Malayalam poetry, he is among those who have displayed an individuality of their own in poetry. More given to the composition of short musical lyrics than to longer and more elaborately structured poems, Raja has published such anthologies as *Tulasidāmam* and *Vellittoṇi*. Lacking in any delineation of complex feelings or thought, his poems often fail to leave any memorable experience in the reader's mind.

Rajacudamani Diksita Son of Śrīnivāsa Dīkṣita *(q.v.)*, *RD* was under the patronage of King Raghunātha of Tanjore in whose praise he wrote a poem called the *Raghunāthabhūpa vijaya*. Besides he has authored a commentary on Jaimini's *Mīmāṃsāsūtra*, under the name of *Tantraśikhāmaṇi*. This is said to have been composed in 1636. *Śaṅkarābhyudaya*, only the first six cantos of which are extant today, narrates the story of the life of Śaṅkara. Among his other works are *Rukimiṇī kalyāṇa*, a poem in 10 cantos, *Vṛttaratnāvali* and *Citramañjari*. The *Rāghavayādavapāṇḍavīya* is a poem with treble meaning on the stories of Rāma, Kṛṣṇa and Pāṇḍava-s. *Śṛngārasarvasva* and *Ānandarāghava* are among his plays.

Rajaditya Belonging to the early parts of the 12th century, he was among the foremost mathematicians of Karnataka during early times. Also known as Bhāskara and Bācirāja, he had several titles like "Gaṇita vilāsa" and "Padya vidyādhara". The first to write on Mathematics in Kannada, he is known for such works of his as *Vyavahāra gaṇita*, *Kṣetra gaṇita*, *Citrahāsuge* and *Jaina-gaṇita-sūtrātikodāharaṇa*. The work seems to suggest that *R* was quite at home in the manipulation of figures even as he was in the expression through words.

Rajagopala Chakravarthi (1882-1934) Son of Chakravarthi Geethacarya, Professor of Mīmāṃsā at the Mysore Sanskrit College, *RC* distinguished himself both as a Sanskrit teacher and author. *Śaivalini* and *Kumudini* are two of his prose romances, semi-original in plot and partly based on the local legends in Mysore. *Vilāsakumāri* and *Sangara* are two of his other lesser known prose works, while *Tīrthāṭanam* in four chapters is a travelogue in verse form. Some other poems of his are *Gangātaranga Madhukaradūta*, and *Viyogi vilāpa*. He is also author of a work on literary history and poetic criticism, namely the *Kavikāvya vicāra*.

Rajaiah K. (b. 1925) A noted painter of Andhra Pradesh, he has been teaching art at the Government High School in Siddipet. Having held several one man shows at different centres in Andhra Pradesh, he has participated in National and other All India Exhibitions since 1953. He has been represented at the Indian Art Exhibitions in Rumania, Bulgaria and Australia. He has won numerous awards in All India Exhibitions and his works are in the permanent collections of the National Gallery of Modern Art, Salarjung Museum, Parliament House, as also at the cultural ministry in Moscow. A monograph on his work has been published by the Andhra Pradesh Lalitkala Academy.

Rajamanikyam Pillai (1898-1970) A violinist of great distinction, *RP* of Kumbakonam in Tamilnadu occupies an important place in the field of Karnataka music. Trained under Kumbakonam Kandaswami Pillai and Pandanallur Chinnaiah Pillai, he distinguished himself as a musician and then took to the playing of the violin after being tutored by Tirukkodikaval Krishna Iyer and Ramaswami Iyer. Reputed as an expert accompanist, he received the title of "Sangīta kalānidhi" in 1948 from the Madras Music Academy, and the National Award in 1959.

Rajamannar P.V. (b. 1901) Pakala Venkata Rajamannar, who

retired as Chief Justice of the Madras High Court, was also a reputed dramatist in Telugu and belonged to Rajamundry. He had been for sometime the editor of a cultural journal called 'Kalā' and had also been associated with other literary and cultural magazines.

Tappevaridi ('Whose fault ?'), a play authored by him in 1930, turned a new leaf in the history of Telugu drama by heralding the drama of social themes. Critical realism characterises all the plays of this dramatist on whom the influence of Galsworthy and Ibsen was indeed very great. Among his other plays are *Manorama, Emi Magavāllu, Mātṛ prema, Vṛthāyāsam*, etc.

Rajamannar was the first president of the All India Music and Drama Academy.

Rajam Iyer, B.R. (1872-1898) A native of Madurai district in Tamilnadu, *RI* was also known as Shivasubramanya Iyer and was given to philosophy and mysticism. This attitude of the poet together with his rich scholarship is reflected in his *Kamalāmbāl Caritram*, which is often described as the first real novel in the Tamil language. In structure and characterisation, this work has all the dimensions usually expected of a novel. A Vedantin by conviction, *RI* was editor of *Prabuddha Bharata*, a theological philosophical journal. Some of the writings of the author in this journal have been collected in an anthology under the title *Rambles in Vedānta.*

Rajam Krishnan A noted woman writer of contemporary times in Tamil, *RK* is known for her strong views on questions concerning the position of woman in society and the much needed emancipation for women from the clutches of the traditional strangleholds. Significant among her novels is *Kurunchi ten* dealing with the tribal life in the Nilgiris.

Rajanatha A Sanskrit author of the 16th century, *R* was in court of Acyutarāya of Vijayanagara. His *Acyutarāyābhyudaya* is a poem said to have been written in twelve cantos, only six of which are extant today. Starting with the genealogy of

Acyutarāya, the poem describes a few expeditions of the king.

Rajaraja A ruler at Calicut during the early parts of the 12th century, *R* is credited with the authorhip of a Sanskrit work entitled *Rājarājīyam.* This work, however, is ascribed by some historians to another poet who might have been in his court. The work deals with poetics, music and dancing, besides drama. The part dealing with the drama alone, however, is now available to us.

Rajaraja Varma, A.R. (1863-1918) Author of a Sanskrit work entitled *Āngla-sāmrājya, ARR* of Kerala was a Professor. The work itself mainly deals with the history of the British period in India. The tendency of the author is to glorify and justify the British regime. Extending to 23 Cantos, the work treats the subject matter elaborately and occasionally with poetic flair. Another work of this author in Sanskrit is the *Pitṛ pralāpa,* an elegiac poem written on the death of his daughter. Yet another work of his is the *Gairvāṇīvijaya,* an one-act play in Sanskrit in which Sanskrit triumphs in its struggle against English.

Rajarao, Dr. Garikipati Among those who came to light in the Telugu theatre through the *Āndhra Prajānāṭya Maṇḍali (q.v.)* was Rajarao, who specialised both as a physician and an artist. Stationed in the Krishna district of Andhra Pradesh as a practising physician, *GR* also functioned as an organiser of the Maṇḍali in the district. As a director also he served the theatrical movement very ably till 1940. A few plays were produced in a few places outside Andhra Pradesh also by *Nāṭya Maṇḍali* under the leadership of Dr. Rajarao.

As a dancer, too, he inspired the masses through selective themes and robust presentation. In Rajamundry he founded the 'Raghava Kala Nilayam' and produced several plays there. The film world was also not out of bounds for Rajarao. Inviting Balraj Sahani to Rajamundry for the conference of the Andhra Theatres' Federation, he established a new trend in

the theatre world. Towards the end of his career he moved over to Madras and almost exclusively took to making films but without achieving much success.

Rajaratnam, G.P. (1908-79) A poet who had added new strains to Kannada poetry, he distinguished himself in the employment of the colloquial dialect in poetry. *Ratnana padagalu* and *Nāgana padagalu* are the chief collections of his poems. Realism and a harmony between matter and manner are the principal characteristics of his poetry. A collection of his lyrics is *Śānti* and he has also authored a number of limericks and poems for children. Among his other works are a few tractates glorifying the alleged godliness of Saibaba whose ardent disciple he was. As a Pāli scholar, he contributed richly to Buddhist studies in Kannada.

Raja Ravivarma Born in the royal family of Trivandrum in 1848 at the village of Kilimānūr near Kottayam in Kerala, Ravivarma distinguished himself as a painter of great excellence. Among the very first to draw oil paintings of gods and goddesses figuring in episodes of the epics and *Purāṇa*-s of India, he followed the Western style of characterisation; colour mixtures and situations, however, are typically his in these paintings. Trained under the court-painter Ramaswamy Naidu at the Trivandrum Palace from his fourteenth year, Ravivarma had the opportunity of furthering his pursuits under the British artist Theodore Jensen who was invited to the Palace in 1868. It was under Jensen that he became an adept in oil painting. The result is the blending of Indian culture and Western style of painting in the art of Ravivarma.

The Maharajah of Mysore invited him to Mysore in 1883 and had a number of paintings done by him during his three years stay there. He went to Baroda in 1888 at the invitation of the Gaikwad of Baroda and drew many paintings there, too.

Among his numerous popular paintings are "Rājā Hariś-

candra", "Matsyagandhi", "Rāvaṇa and Jaṭāyu", "Kṛṣṇarāyabhāra", "Śakuntalā Patralekhana", etc. Apart from these mythological characters, he also made portraits of members of the Mysore royalty, and of Udayapur fort, the backwaters of Kerala, Veene Seshanna, etc. Ravivarma's paintings could be seen at the Mysore Art Gallery, Trivandrum Art Gallery, the Lakshmivilas Palace of Baroda, the National Art Gallery in Delhi, the Salārjung Museum in Hyderabad, etc.

Ramabhadra Dikshita Belonging to a village near Kumbakonam in Tamilnadu, *RD* was the great grandson of Nallākavi *(q.v.)* and lived during the second half of the 17th century. Studying literature under Nīlakaṇṭha Dīkṣita, he obtained his education in philosophy under Cokkanātha Makhīndra. Among his works are the *Jānakī parinaya nāṭakam, Patañjali carita kāvyam, Ṣaḍdarśanīsiddhānta saṃgraha,* etc. The second work mentioned above, which is in 8 cantos deals with the life of Patañjali and the evolution of his work namely the *Mahābhāṣya.*

Ramabhadramba See under *Raghunātha Nāyaka.*

Ramacarita Pattu Among the extant compositions in Malayalam described as *pāṭṭu (q.v.)* the most ancient is the *Rāmacarita Pāṭṭu* of the 12th century. It is suggested on the basis of strong evidences that its author was Śrīvīra Rāmavarma who ruled in Trivandrum from 1195 to 1208 A D. Having heroic fighters for its principal theme, the work treats the episodes of the *Yuddhakāṇḍa* of *Vālmīki's Rāmāyaṇa* in its plot. The personality of the poet is seen in the work through his profound understanding of life, realistic attitudes, musical diction, and a comprehensive pleasant style. Though not of a high calibre as a poet, the author has remained prominent in the history of Malayalam literature by virtue of his pioneering role as an author of a *pāṭṭu.*

Ramachandran, A. (**b. 1935**) Obtaining his Diploma in Fine Arts and Crafts at the Viswabharati University in 1961, he

did his doctoral thesis on the *Mural Paintings in Kerala* in 1965 and joined the department of the History of Art at the Jamia Millia Islamia in Delhi. Holding his first one man show in Delhi in 1966, he has participated in several group exhibitions in India and abroad. He was elected to the Lalita Kala Academy as an eminent artist in 1974 and 1976. He has also designed postal stamps for the Post and Telegraphs Department of India.

Ramachandran G. (b. 1904) An ardent Gandhian and social worker, he was in the thick of the battle for freedom in India, especially in Tamilnadu and Kerala, and underwent imprisonment several times. He served as the regional secretary of the Harijan Sevaka Sangha in Tamilnadu and Kerala from 1930 to 1936, and as Assistant Secretary of the Hindustani Talimi Sangha from 1940 to 1943. He was also Secretary for three years of the All India Rural Industries Society in Wardha. Later, he was Chairman of the Review Committee on Basic Education formed by the Government of India. Subsequently, he took over as Director of Education at the Gandhi Gram Institution, now enjoying the status of a deemed university.

Earlier, he had been on the editorial staff of "Navakeralam" and "The Indian Express". Among his works are *Glimpses into India Reborn, A Manual of Rural Service, Gandhi the Man*, and *Economy of Peace Times.*

Ramachandra Rao S.K. (b. 1827) A prolific writer on a variety of subjects and disciplines in both English and Kannada, he is a historian of culture. He has been a member of the Fine Arts Academy of Karnataka and has been associated with several universities and research institutions in an advisory and editorial capacity. Notable among his works is *Śaṃkara—A Psychological Study*, being an attempt to reconstruct the psychological position of Śaṃkara and of Vedānta in general. His *Development of Psychological Thought in India* is a historical survey of the psychological ideas in Indian Philosophy through the ages. Also authored by him are works like *Social Institutions*

Among the Hindus, *Origins of Indian Thought* and *The Queste*, *Drugs and Yoga*. His works in Kannada cover a vast range and they are both popular and scholarly in nature. Sculpture, painting, and literature are fields of special interest for his studies. His *Mūrtiśilpa*, a work on Iconography, as also his *Tirupati Timmappa*, a work in Kannada on the historical transformations of the deity of Tirupati and the characteristics of the idol at the temple of Tirupati, have won awards from the Karnataka State Sahitya Academy. He is also a renowned modeller in clay and plaster of paris.

Ramachandra Sastry Korada (1816-1900) One of the earliest among Telugu authors to attempt dramas in a style different from the purely conventional forms was *KR* of the late 19th century. That was a period when the drama was coming into its own in the Telugu sphere with theatrical companies coming into existence and independent plays being authored by many. It might rightly be claimed that a new era in the world of Telugu drama was in the offing. He authored a play entitled *Mañjarīmadhukarīya* in 1908 and also partly translated *Veṇisaṃhāra* into Telugu, besides authoring some thirty other works, 22 of which are in Sanskrit.

Ramachandra Sastry Marepalli (1874-1951) A cultural personality of many dimensions in the Telugu world, he struggled against untouchability and also courted arrest in 1930 as a participant in the Salt Satyagraha.

Utilising the medium of the drama for educating the people was one of the objectives of this author as is evident from a society that he founded in Vishakapatnam in 1895. This society of the Connoisseurs of Art used to produce plays authored by its own members. Marepalli was himself an actor, too. A dramatist and a teacher of dance, he has authored several plays and poems.

One of the reformist tasks that he undertook was to rehabilitate the prostitutes. With that objective in view he founded the "Sangeeta Mānini Samājam" in 1912, through which

lessons in music were imparted to the prostitutes to enable them to change the profession and live independently with dignity.

Ramaiah Jayanthi (1860-1941) An author of great repute in Telugu, he has to his credit such works as *Śāsana padyamañjari*, *Defence of Literary Telugu*, *The Southern Scheme of Telugu Literature* and also a study of the evolution of Telugu literature. He translated Bhavabhūti's *Uttararāma carita*, and the *Amaruśataka* into Telugu. As a historian he contributed to the Epigraphica Indica series and also achieved great renown as a historian. Among the contemporaries of Vireshalingam Panthalu *(q.v.)*, he ranks very high and nearly on par with Vireshalingam.

Ramakrishna Tenali One of the eight poets in the Court of the Vijayanagar monarch Krishnadevaraya, Tenali (in Andhra Pradesh) Ramakrishna is known as a humourous poet. The adages, limericks, and stories authored by him are popular in Andhra Pradesh and Karnataka. Some of these are available in other Indian languages as well.

There is, however, an opinion that this Ramakrishna was different from another Telugu poet of the same name who was first a Śaiva and then a Vaishnava. As a Śaivaite devotee he wrote *Udbhaṭārādhya caritre* under the name of Rāmalinga, and as a Vaishnavaite he wrote the *Pāṇḍuranga māhātmya* under the name of Ramakrishna. The latter is considered to be one of the five great poems in Telugu literature. It would appear that this poet was well acquainted with Kannada literature as evidenced by his own numerous references to certain features of Kannada poetry and metrical styles.

Ramakrishna Rao A Telugu poet of the 20th century who has been something of a guide to a number of younger poets, he is himself not a prolific writer. He is nevertheless a poet of significance, especially as a lyricist *(Bhāvakavi)*. *Mallikāmbā*, *Ūhāgānam* and *Pūrvaprema* are among his well known poems while *Nadī sundarī* is a lyrical drama in which can be clearly traced

the influence of Keats. Employing a chaste language in his poetry, he has significantly contributed to later developments in literary thought in Telugu.

Ramalingam Pillai (1888-1972) A renowned nationalist poet in Tamil, he belonged to Namakkal and could obtain only a partial collegiate education before he took a plunge into the freedom struggle under the leadership of Gandhiji. Essentially known for the patriotic songs that inspired the masses during the nationalist struggle, he has authored a few novels also among which mention may be made of *Malaikallan, Māman mahal* and *Karpakavalli.*

Ramalingar (1823-1874) Given to versification right from his early age, Ramalingaswamy lived for many years in Madras. Rather put out by the hectic life of the city, he later took to a simple rustic life eschewing all distinctions of caste and class.

The *Tirumurai* form of Tamil poetry seems to have fascinated him much if his six *Tirumurai*-s comprising more than a thousand verses are any indication. *Manumurai Kaṇḍavācakam* and *Jīvakāruṇya Olukkam* are his prose works. He has composed more than a thousand verses in the ancient *Vṛtta* metre of Tamil poetry. Some of his poems adopt the style of folk poetry in Tamil. He had a conviction, it would appear, that poetry has the single purpose of singing the praise of the Lord whose compassion and munificence are immeasurable; poetry with any other theme is pointless, according to him. In this, however, he transcended the narrow practice of the earlier poets who remained devoted either to Śiva or to Viṣṇu and wrote poems extolling both. *Śrī Rāmanāthattiruppadikam, Ilakkumittottiram* and his other works show this approach at work. Simplicity of diction is one of the chief characteristics of his poetry.

Ramamatya A musicologist of the 15th century, *R* belonged to the Todaramal family and was son-in-law of the Vijayanagar king Krishnadevaraya. A variety of compositions of his like the *Rāgakadambaka, Gadyaprabandha, Swarānka, Śrīranga*

vilāsa, etc., had been much admired in the Royal Court and *R* had been bestowed the title of *Abhinava Bharatācārya*. He is the author of *Swaramela Kalānidhi*, a treatise on music in seven chapters written in the Sanskrit language. The work was written in 1550 as mentioned by the author himself. The significance of the work is that it discusses the concept of *mela* in music for the first time, a concept developed in practice during later centuries.

Ramamohana Rao, Mahidhara (b. 1909) Given to the writing of political novels from the point of view of the Marxist interpretation of history, *MRR* is a noted Telugu author of the contemporary times. *Rathacakrālu* ('The wheels of a chariot') is among his more important novels. Captured in his trilogy, namely, *Onāmālu*, *Mṛtyuvu nīḍallo* and *Dāvānalam*, is the story of the historic Telangana armed struggle. *Edāri ekkaḍaki* ('Where does this path lead to ?') is his recent novel concerning the split in the communist movement and the failure, according to him, of the people's struggles. Replete with ideological discussions and polemics, his novels are not devoid of the rich human element. *Swayam varaṇam* is the only novel of his in which he makes a departure from the political themes for which he is so well-known. This novel discusses love and marriage from the perspective of economic independence. He is also author of a history of the First War of Indian Freedom, 1857, and of the world labour movements, in Telugu.

Ramana Maharsi (1879-1950) Born in the village of Tiruchuli in Ramnad district of Tamilnadu, Venkataramaṇa had his early education at the American Mission School. With a view to obtaining a living touch with Lord Śiva of Arunachala *(q.v.)* he proceeded to Arunachala, after leaving home on the 1st of September 1896, where he practised penance in a cave of the hill for several years. At the age of 28, he attained this goal and came to be regarded as Ramaṇa Maharṣi by his disciples who ran into several hundreds. The *'yogi' par excellence* also founded an ashram in Arunachala.

It was rarely, if at all, that Ramaṇa spoke and hence came to be referred to as the "silent saint" *(mauna swāmi)*. Many were his disciples who felt that proximity with the mystic provided them with the answers to their many unexpressed queries. The extent of detachment from life that Ramaṇa had achieved could well be gauged if one remembers that he had an arm amputated towards the end of his life without being administered with any anaesthesia. Renouncing egotism and embracing the path of self-realisation by abandoning all fears of death are the two corner-stones of Ramaṇa's preaching. Among his disciples were a few foreigners, too, notable among whom is Paul Brunton who introduced Ramana to the outside world through his works *A Search for Secret India* and the *Message of Arunachala*.

Ramana Murthy K. V. Among the contemporary artists of Andhra Pradesh, *KVR* has played the most prominent role in resurrecting the shadow play and in organising it on a modern basis. Belonging to Kakinada he received the assistance of the Government of India in the form of a fellowship for two years for an intensive study of the tradition and techniques of the shadow play in Telugu. Among the innovations of his is the substitution of the electric tube lights in place of the oil lamps that were in vogue earlier. Another field of specialisation for him has been the puppet play, in the presentation of which also he has introduced a few novelties. Modern plots like family planning have also provided Ramana Murthy's troupe with subject matter for puppetry. He was for long working at the Central Leather Research Institute in Madras, where making new leather puppets for the shadow plays received his attention. He has trained a number of pupils over the last two decades in the making for puppets for use in the plays.

Ramana Reddy, K. V. (b. 1928) A Marxist literary theoritician, poet, critic and political activist, he started as a poet with a collection of poems under the title *Aḍavi* ('Jungle'). For some time he wrote a literary column in the Telugu daily "Viśālān-

dhra". This Telugu author has written a few critical books on Gurajada Apparao *(q.v.)* and D. Rami Reddy *(q.v.)*, which are considered to be authoritative, besides editing the complete works of Śri Śri *(q.v.)*. Till recently he was Secretary of the "Viplava Rachayitula Sangham" (Revolutionary Writers' Association). Among his other significant works are *Bhuvana Ghosha* and *Angāra vallari* (anthologies of poems), and *Detenue Diary*.

Raman Pillai, C. V. (1858-1922) A renowned novelist in Malayalam belonging to the last decades of the 19th century, he is essentially a historical novelist. His historical novels, however, have a deep tinge of romanticism, too. His *Mārtāṇḍavarma* published in 1891 is a novel modelled on the historical novels of Walter Scott and deals with the dispute to the throne between Mārtāṇḍavarma and his brothers. As part of the development of the plot in the novels, one sees the annals of the political life of Trivandrum faithfully mirrored. One sees the shadow of Scott's *Ivanhoe* in the novel.

His next novel *Dharmarāja* is more independent and mature, but it is also inaccessible to the average readers because of its linguistic pedantry and twisted style.

The best among the works of *RP* is his next novel *Rāmarāja Bahāddur,* which is also an outstanding novel in Malayalam literature. It has the expeditions of Tipu Sultan for its historical background. Raman Pillai has also written a few plays besides having gained some reputation as an actor.

Ramanuja The originator of the *Viśiṣṭādvaita* school of Indian philosophy, he was born in 1017 A.D. in Sriperumbudur in Tamilnadu. Originally called Lakṣmaṇa, he studied under Yādavaprakāśa *(q.v.)* at Kanchi but was estranged from his preceptor, because of a dispute regarding the interpretation of a few Upanishadic texts. Grandson of Yamunācārya *(q.v.)*, he was summoned to Srirangam to take the place of the former, who occupied the apostolic seat there. It is said that he reach-

ed Srirangam when Yamunācārya was about to be consigned to the flames. It was then that he was initiated into Vedas by Perianambi at Madhurāntakam. He took to asceticism after that.

As a philosopher, he expounded his philosophy through his commentaries on *Brahmasūtra* and the *Bhagavadgītā*. The former is called the *Śrībhāṣya*. The *Vedārtha saṃgraha* is Rāmānuja's philosophical work in lieu of the commentary on the Upanishad-s. In 1099 A.D. he is said to have installed the deity at the temple of Melukoṭe *(q.v.)*. Besides his works on philosophy, he has also authored the *Gadyatraya* consisting of the *Vaikunṭha gadya*, *Raghuvīra gadya* and the *Śaraṇāgati gadya*. These compositions are known as much for their literary merits as for their deep devotional sentiments.

Ramanuja Iyengar, Ariyakudi (1891-1967) A vocalist of excellent prowess and musical style in Karnataka music during contemporary times, *ARI* was born in the village of Ariyākuḍi in Ramanad district of Tamilnadu. Starting as a student of music under Pudukottai Malayappa Iyer at the age of eleven, he continued his pupilhood under Namakkal Narasimha Iyengar and finally under Ramanathapuram Srinivas Iyengar, a pupil of Patnam Subramanya Iyer *(q.v.)*. Ariyākuḍi was in the court of Mysore for sometime. It was in 1931 that the Madras Music Academy honoured him with the title of *Sangītakalānidhi* and in 1958 was conferred on him the title of *Padmabhushana* by the Government of India. Among his other artistic attainments is the setting to music of songs of the *Tiruppāvai* by Āṇḍāl and the songs of *Rāmanāṭaka* by Aruṇācala Kavirāya *(q.v.)*.

Ramanuja Iyengar M.A. (1864-1937) As one who struggled hard in the publication of treatises of ancient Kannada literature for the benefit of posterity, *RI* prepared many critical editions of ancient texts after an extensive search of palm-leaf manuscripts and started a journal called 'Karnāṭaka Kāvya Mañjari' for their first publication. Nearly seventy-five such

texts were published in the series 'Karnāṭaka Kāvya Kalānidhi' and they include the now distinctly famous works of Ranna *(q.v.)*, Harihara *(q v.)*, Āṇḍayya *(q.v.)*, Janna *(q.v.)*, and Rāghavānka *(q.v.)*. Ramanuja Iyengar also published a few works on metrics, rhetorics, lexicography, and philosophy. His *Prabandha mañjari* and *Kavi samayam* are useful accessories for the study of ancient Kannada literature even to this day.

Rama Panikkar See under *Kanaśśan works.*

Ramapanivada Belonging to the first half of the 18th century, *R* is the author of two *Mahākāvya*-s in Sanskrit namely *Rāghavīya* and *Viṣṇu vilāsa.* Patronised by many chieftains and kings of Kerala, this author has been identified by a few Malayalam authors including Ullūr *(q.v.)* with the Malayam poet Kunjan Nambiar *(q.v.)*, the originator of the art of Tullat *(q.v.)* and the literary form used for it. The *Rāghavīya* is a poem in 20 cantos with the author's own commentary on it. The poem has a lofty style and has earned high reputation among the Sanskrit classics of Kerala. *The Viṣṇuvilāsa* in 8 cantos is a simpler poem dealing with the first 9 incarnations of Viṣṇu. A commentary on this work also has been authored by the poet himself.

Ramapurattu Warrier Although *RW* of the 18th century does not reflect the social philosophy of the common man as Kunjan Nambiyar *(q.v.)* does in his poetry, still his poetic composition in Malayalam is such as could be sung by the common folk. Born in a poor family in Rāmapura of Minacchil taluk of Kerala, Warrier moved over to Vykkom to earn his livelihood. It was there that he submitted a few verses composed by him to Mārtanḍa Varma, the then king, during one of his visits to a temple. The king, it is said, invited him to accompany him to the palace, having been impressed by his poetic talents. At the suggestion of the king, Warrier is reputed to have composed a boat-song (Vancippāṭṭu) during the return journey by boat. This inspired poem was the *Kucelavṛtta Vancippāṭṭu.*

There are not many poems in Malayalam with so many characteristics of romanticism as this poem possesses. The episode for the poem is the time-honoured story of Kṛṣṇa and Kucela. The works of Warrier are not too numerous, but they are nevertheless highly significant contributions.

Rama Rao, Kalipatnam (b. 1924) Starting as the author of moralistic and sentimental novelettes in Telugu during the early fifties, he came under the influence of the events of the Srikakulam Girijan Revolt in the sixties and authored such short-stories as "Yajnam" bringing out the barbarous nature of exploitation. "Cāvu" (Death), "Tīrpu" (Judgment), "Śānti" (Peace) and "No room" are among his other powerful stories. Writing in the vigorous dialect of Srikakulam, he is considered to be the most authentic exponent of that dialect today. A Marxist by persuasion, he is the author of novelettes like *Aśikṣa*, *Avidyā*, and *Rāgamayi*, and collections of short-stories, namely, *Jīvadhārā*, *Yajñam* and *Kalipaṭnam kathalu.*

Rama Rao Naik (b. 1908) Trained initially under Vidwan B. H. Srinivasa Rao, he specialised in Karnataka music and was drawn towards the theatre where the songs were in Hindustani style. Later, Naik turned to Hindustani music and received training under the renowned musician Pandit G. V. Bhave.

It was during the visit of the great musician Swami Vallabhadas of the Agra "gharāna" that Naik's musical talents received a prop as Vallabhadas had Naik for his accompaniment on the harmonium. He was later invited by the Swamiji to Baroda for further training under him. After this, Naik studied under Ustad Ata Hussain Khan and Ustad Faiz Khan and established mastery in the Agra Gharāna tradition.

A strickler to the Agra Gharāna tradition, Naik soon came to be recognised as the best representative of this tradition during the many programmes he gave throughout the length and breadth of the country. Settling down in Bangalore, he

continued his artistic pursuit more with a philosophical bent of mind than with any commercial zeal and taught a host of pupils who came under his purview. Among the few brilliant exponents of Hindustani music in Karnataka, Naik has been honoured with awards by the State Government as also by the State Academy of Music and Drama. He is recepient of the title "Sangītakalābhūṣaṇa" of the All India Gandharva Mahavidyalaya Mandal.

Ramaraya, Benagal (1876-1943) As one who conceived the idea of a unified Karnataka, *BR* had prepared a map of his dream-state and published it as early as 1903. Historical research especially fascinated him and he brought out the Kaifiats (historical accouuts) of the Tanjore and Halebīd family-houses. Poetry, novel, and children's literature were other creative fields in which he was active. With Pānya Sundara Sastry he co-authored the *Purāṇanāma Cūḍamaṇi* in Kannada besides translating the Sanskrit plays *Dūtāngada* and *Śāpasambhrama* into Kannada by himself.

Ramasastry Mandikal A noted Sanskrit author of the contemporary times, *MR* was born in 1849 in a village in the Kolar district of Karnataka. After his early education in the Vedas at Mysore he proceeded to northern India where he studied grammar and logic. Under the aegis of the head of the Śṛṅgeri mutt, he authored the *Āryadharma prakāśikā* which is said to have been admired by the German Orientalist Max Müller. In 1914 he wrote a play entitled *Bhaimīpariṇaya* which won him the title of *Kaviratna* from the then Maharaja of Mysore. He authored a number of other works in Sanskrit, prominent among which are the *Meghapratisandeśa* and *Kumbhābhiṣeka campū.*

Ramasubramanya Sastry Belonging to the late 19th and early 20th centuries, *RS* lived at Tiruvasanallur in Tanjore district of Tamilnadu. A Sanskrit scholar of rare eminence, he authored a few commentaries on the Upaniṣads, besides authoring

Alaṅkāra śāstravilāśa, a work on poetics, and the *Bhaktyānanda prakāśikā*, a treatise on the art of devotion.

Ramaswamy Naicker E.V. (1879-1973) A rationalist of repute and a crusader against social inequalities and hierarchies, *EVR*, more popularly known as Periyar, was a champion of the rights of the so-called untouchables. An uncompromising critic of the caste system, he could not remain in the Congress for long and founded the "Dravida Kazhagam". As the tallest theoretician of the Dravida Kazhagam, he expounded the theory that Dravidian culture has a uniqueness of its own and argued that a concerted effort had been made since the Aryan period to trample upon it and to uproot it. According to him, the *Rāmāyaṇa* is a mediocre literary work which seeks to underplay and deride the Dravidian culture. Prompted by this assessment, *EVR* participated in several movements to castigate Rāma and a number of other Hindu gods and goddesses, movements which were indecent according to a particular section of public opinion. *EVR* was also a diehard critic of Hindi and led many anti-Hindi agitations in Madras. Opposing the Constitution of India, he organised demonstrations in Tamilnadu where copies of the Constitution were burnt in public. But his fame rests on the rationalist outlook that he sought to nurture in the minds of the public and as a fighter against the deep-rooted caste system in India.

Ramavarma (1757-1789) A Sanskrit author of Kerala, *R* is the author of the *Rukmiṇī pariṇaya*, a play, *Kārtavīryārjuna campū*, *Vancimahārājastavaḥ* and the *Santāna gopāla prabandha*. He belonged to the royal family of the Vanci-s belonging to the lineage of Kulaśekhara. The *Rukmiṇī pariṇaya* which is in five acts deals with the well known traditional plot, but the author does display some imagination in the handling of the plot.

Ramavarma Vayalar (1928-1975) A prominent poet in Malayalam, *VR* had attained equal eminence in the world of poetry and films through his lyrics. Author of many poems like

"Sargasangītam" and "Kondayum pūnūlum", he was among those who wrote with a Marxist approach.

Ramavilliam Kalakam A socio-religious organisation of the *Tiya* community in Malabar in Kerala where the cult of *Teyyam (q.v.)* is maintained is *RK*. It is a centre for Hindu worship but it is not a temple in the strict Brahmanical religious pattern. It is generally agreed that it is a Dravidian institution with its own folk deities and rituals being permeated by later Brahmanical gods and modes of worship.

Situated to the north of Payyannur at Elambucci in Kerala, the *RK* is identified as being in the proximity of one of the earliest Aryan settlements in Kerala. Legend has it that the villages in this region were the ones in which the Brahmins brought from Āryāpuram by Paraśurāma were settled. These villages are said to have been then grouped under four administrative units called *Kalakam*. The *Tiya* community in north Malabar, as the natives of the region, also are said to have organised themselves in four *Kalakam*-s, the *RK* being one. The other *Kalakam*-s are *Kuruvantaṭṭa* at Rāmantali, *Nellikkā Turutti* at Cervattur, and *Pālakkunnu* at Kottikkulam.

The shrines of the folk gods and goddesses in the *Kalakam*-s have their own traditional priests from the community concerned. The *RK* has its priests from the *Tiya* community.

Rameswaram Standing on the far south-eastern shore of India, *R* in Tamilnadu presents a picturesque sight with the sea and the sand-dunes flanking a mammoth-sized temple attracting pilgrims and tourists in large numbers. Planned and constructed on a unitary plan like the temple at Madura *(q.v.)*, the Rameswaram temple is remarkable for its impressive pillared corridors completely surrounding the temple, besides forming avenues leading up to it. These passages vary in width from 17 to 21 feet and have a height of about 25 feet. Their total length is calculated to be about 3000 feet. Popular religious belief in South India has it that no pilgrimage to

Kāsi (Varanasi) is complete without a visit to Rameswaram where the *Lingam* is to be bathed with the waters of the Ganges brought from Varanasi.

Ramgopal One of the effective and ancient exponents of *Bharatnāṭyam* is *R*, one of whose ballets in three acts in "Dharani", with a subject introducing the audience to the atmosphere of the ancient temples of the south in early times. One of his other outstanding compositions for solo performance in *Bharatanāṭyam* style is *Natanām Adinār* representing the dance of Śiva. He has a few performances in the *Kathakali* style also to his credit, the *Garuḍa* dance being one such. Flawless in technique, he captures the underlying spirit of classical dance in his performances and compositions alike.

Making his home in England he has performed in a few leading theatres including the Royal Festival Hall. Among the countries where he has successfully performed with his troupe are Japan, America, France and Switzerland. It might rightly be claimed that he has acted as an able interpreter of the concepts and ideals of Indian dance both of the classical and folk varieties. Among his significant efforts has been the presentation of the four main schools of Indian dance—namely *Bharatnāṭyam, Kathak, Kathakali* and *Maṇipuri*—in their pure forms, both in solo and dance ballet.

Ramireddy, Duvvuri A Telugu poet of the 20th century holding a position of prominence in the contemporary Telugu literary scene, *DR* is the author of several Telugu poems, many of which have been included in *Kavi-kokilagranthāvali*, an anthology of Telugu poems. A poet much influenced by Tagore, Duvvūri is best known for his pastoral poem *Kṛṣīvaluḍu* (Cultivator). *Pānaśāla* is his translation of the *Rubaiyat of Omar Khayyam*, the best and most charming translation of that poem in Telugu language. An exception among the lyricists in modern Telugu literature, Ramireddy has few 'vices' which characterise the other lyricists. He has translated some of his poems into the English language.

Rangajamma A Telugu poetess who, along with Konetidīkṣā-paṇḍita, was in the Court of Vijaya Rāghava *(q.v.)*, *R* was reputed as a polyglot. Among her works are *Mannārudāsa Vilāsamu* in *Campū* style and *Uṣāpariṇaya* in *Yakṣagāna* style. She is also the author of the concise *Rāmāyaṇa*, *Bhāgavata* and *Bhārata*, all in *Campū* style. Belonging to the latter half of the 17th century, she had been honoured by Vijaya Rāghava for her excellent grasp of polity, as some of her works indicate.

Ranganatha See under *Bhāskara rāmāyaṇamu.*

Ranganayakamma The present age of popular Telugu fiction belongs to the women writers who churn out dreamy, slick and sentimental stories. A notable exception to this trend in the field of present day Telugu literature is *R* who started her career with a rather sentimental novel, namely, *Kṛṣṇaveṇi.* Her next novel saw her defending women, the victim of the man-made laws, and as time passed she became a more aggressive feminist; so much so, she portrayed man as a ludicrous creature in her subsequent novel, namely, *Sweet home. Balipīṭham* is usually considered to be her best novel in this phase. Turning to Marxism later, she has been putting her feminist views in the sociological framework in her more recent works. She has published a condensed volume of *Das Capital* in Telugu. *Rāmāyaṇa viṣavṛkṣamu* is her *magnum opus*, a work of criticism on the *Rāmāyaṇa* from the sociological standpoint. *Śobhana rātri* is her anthology of short-stories.

Ranganayaki V. Hailing from a family with a rich musical tradition, *R* had her education in Karnataka music under Namakkal Sesha Iyengar *(q.v.)*, living in his home for nine years as a student. As G. Venkatachalam, a music critic, puts it : the quality of Ranganayaki's rendering of music was so characterised by an aesthetic flavour and melody-appeal that music spoke through her rendering. As a pupil of

Namakkal Sesha Iyengar, *R* ranks above all his other pupils and is thus a name to be reckoned with in Karnataka music.

Ranna Among the "three jewels" in the range of Kannada literature *R* is one and he is the pride of Kannada poetic tradition. Born in 949 A.D. in Maduvola (modern Mudhol) in Bijapur district, he was the son of Jinavallabhendra and Abbalabbe. He had his early education under his preceptor Ajitasenācārya in Śravaṇabelagola and had Jakki and Śānti for his wives. He named his son as Rāya after his patron Cāvuṇdarāya *(q.v.)*, and his daughter as Abbe after the patroness Attimabbe *(q.v.)*. After an initial period under the patronage of a few feudal lords, he later became the court-poet of the Cālukya king Tailapa. It was here that he composed the poetry which has brought him renown. He is also said to have been awarded the principality of Ottigāve as a gift.

Ranna is credited with the authorship of four works, namely, *Ajitapurāṇa, Sāhasabhīmavijaya, Cakreśwaracaritam* and *Paraśurāma caritam.* The last two are, however, not extant today. Of the two available works of his, the *Ajitapurāṇa* is a religious text of Jainism concerning the Ajitatīrthaṅkara, written for his patroness Attimabbe. The poetic powers of Ranna have little scope here and although traces of the influence of his predecessors Pampa *(q.v.)*, and Ponna *(q.v.)* are quite obvious in it, the poet has cut out a distinct poetic path for himself. Professor B.M. Srikantiah has designated the poetic style of Ranna in this poem as of *dhīraśānta* variety.

The work which has immortalised Ranna in the sphere of Kannada literature is his *Sāhasabhīmavijaya*, better known as the *Gadāyuddha.* The exact date of its composition is uncertain, but circumstantial evidence suggests that it must have been composed during the period of the Chalukyan king Tailapa. It is often held that the prowess of Bhīma described in the work is verily the prowess of Tailapa Satyāśraya. That Ranna owes a debt to his predecessor Pampa is evidenced by many factors in the poem. Even the epithet *Sāhasabhīma* is taken

from Pampa and the plot has for its foundation the episode of the *gadāyuddha* as narrated by Pampa in his *Bhārata.* Bhīmasena is the hero of the *Sāhasabhīmavijaya* and naturally, therefore, the valour of Bhīma is copiously illustrated in the poem. But the speciality of the poem lies in the unique characterisation of Duryodhana as a person with undaunted heroism. Notwithstanding his lapses and unhappy traits, he shines as a character with self-esteem. It could verily be said that Duryodhana has all the features of a tragic hero the way he is viewed by Ranna. The poetic devices and abilities of Ranna thus transform Duryodhana into a hue not to be seen elsewhere in the depiction of his character. Ranna seems to have been influenced by Bhāsa's *Ūrubhaṅga* and Bhaṭṭa Nārāyana's *Veṇīsaṃhāra* besides being influenced by Pampa's *Bhārata.*

Rao, B. Karuna (b. 1923) Significant among the painters and graphic artists of Andhra Pradesh, she had her training in Indian art at the J. J. School of Arts, Bombay, and in painting at the Paris National School of Fine Arts. Among the places where she has held her solo exhibitions are Bombay, Hyderabad, Paris and London. She was also represented at the Venice Biennale and the Salon Francaise in Paris in 1957 besides participating in group shows in Italy, Switzerland and Belgium. She won the Silver Medal of the city of Paris in 1957. Her works are to be found in the permanent collections of the Salarjung Museum in Hyderabad, Rashtrapati Bhavan in Delhi, the Museum of Modern Art in Paris, etc. She had organised a collection of the Indian women painters for the International Women Painters Exhibition in Paris in 1962. Formerly, she was Vice-President of the Andhra Pradesh Lalitkala Academy.

Rao, V.S. (b. 1933) An officer in the Ministry of Information and Broadcasting, he had his collegiate education in Bangalore before proceeding to Vishwabharati University in Shantiniketan for his diploma in fine arts. Later he had a specialised training in Chinese traditional art for two years at the Central

Academy of Fine Arts in Beijing, China. Specialising in painting of landscaped portrait, Rao has participated in numerous exhibitions in the country and has also held several one man shows.

Rastrakutas The 300 years between 700 and 1000 A.D. is regarded as a significant era in the history of Karnataka as the Rāṣṭrakūtas of Mānyakheṭa (modern Mālkhed) registered their political presence mightily during this period. Almost equal in importance to the rule of the Vijayanagar kings is the rule of the Rāṣṭrakūtas in Karnataka. During this period they made their impact felt on northern India as well and in certain ways eclipsed imperial Kanauj in their many sided achievements including the spread of the empire and development of sculpture and architecture. Kings like Dantidurga, Krishna I, Govinda III, Amoghavarsha, Krishna II and III, and Indra III belonged to this line. The Pāla-s and the Pratīhāra-s along with the South came under the domination of these kings. It might well be said that no southern dynasty of kings other than that of the Rāṣṭrakūṭas held such a powerful sway over the region north of the Vindhyas as the Rāṣṭrakūṭas did. The Ellora and Elephanta sculptures are the most creative contributions of the Rāṣṭrakūṭas in the sphere of culture.

As per some Ashokan inscriptions, the Rāṣṭrakūṭas are also called the Raṭṭa-s or Rāṣṭrīka-s, though some historians identify them with the Yādavas. They began as feudatories of the Cālukyas and uprooted them in the middle of the 8th century and established independent rule under Dantidurga, who is said to have subjugated Pallava Nandivarman, the Pandya, Kalinga, Lāṭa and Kosala kings at different times. He is supposed to have died at the early age of 36 or 37 in 756 A.D. His successor Krishna I ruled for 19 years (756-775 A.D.) during which period art received a fillip, while politically he vanquished the Cālukyas in an expedition on Bādāmi. He made the Ganga king Śrīpuruṣa his feudatory and also the Vengi Cālukya king Viṣṇuvardhana. The Konkon territory, too, was won by him. It was during his reign that the monolithic sculp-

tural marvel of the Kailasa temple in Ellora was accomplished. In 755 A.D. he was succeeded by Govinda II who ruled for 25 years and was succeeded by Dhruva (780-793 A.D.). The Pallava king Dantivarma was defeated by him in a battle. It was he who brought Vatsarāja of the Pratīhāra-s and Dharmapala of the Palas under the sway of the Rāṣṭrakūṭas. Govinda III (793-814 A.D.) who succeeded Dhruva was posed with the problem of consolidating his rule as he was the third son of Dhruva and the elder son Stambha was not reconciled to his younger brother being made king. Later, the alliance of the Pallavas, Pandyas, and Gangas in the south challenged the Rāṣṭrakūṭas but were defeated on the banks of Tungabhadra. Even the King of Simhala became a feudatory of Govinda III. The next in line was Amoghavarsha Nripatunga I (814-878) who had the longest period among the Rāṣṭrakūṭas to rule and who has been compared with the emperor of Constantinople by an Arabic traveller, Sulemān Saudāgar, who travelled in India in *c.* 857 A.D. His name is associated with the authorship of the Kannada work *Kavirājamārga* and he is also author of a work in Sanskrit, namely *Praśnottara ratnāvali.* His successor Krishna II (880-914 A.D.) had a confrontation with the Vengi Cālukyas whose king Vijayāditya III occupied the capital of the Rāṣṭrakūṭas, namely Mānyakheṭa. It was only after Krishna accepted the feudatory status under the Cālukyas that Mānyakheṭa was restored to him. Later, however, Krishna II defeated Vijayāditya's successor Bhīma but not long afterwards he got defeated by him again. Kanauj was conquered by Krishna's successor Indra III (914-928) who also brought the Vengi Cālukyas under the Rāṣṭrakūṭa supremacy. Krishna III (939-966) together with the Ganga king Būtuga II captured several fortresses in northern India and also led successful expeditions against the Cholas and took Kanchi. He went as far south as Rameswara subduing the Cheras and Pandyas. The Simhala king also accepted Krishna's lordship over his kingdom. After Krishna III there were a few inconsequential kings like Karka II during whose rule the Rāṣṭrakūtas lost their kingdom to the Paramar-s of Mālwa. The

Cālukyas also simultaneously mounted an attack against the Rāṣṭrakūṭas when Indra IV, the last king in the line, was defeated. With that ended the rule of the Rāṣṭrakūtas.

The literary and cultural activities were quite profuse under the Rāṣṭrakūṭas, the Jaina and Śaiva authors flourishing pervasively during the period. Harisena author of *Harivaṃśa* and *Ādipurāṇa*, Jinasena author of *Pārśvābhyudaya* and *Śrī vijayakavīśvara*, and the Jain poet Ponna *(q.v.)* author of *Śāntināthapurāṇa* and *Bhuvanaika Rāmābhyudaya* belonged to this period and were associated with the court of Rāṣṭrakūṭa kings.

Ratnakaravarni Belonging to the royal family of Muḍabidire on the Western Coast of Karnataka, Ratnākaravarṇi was the son of Devarāja. Born in *c.* 1532 A.D., he became an adept in the lore of Jainism and literature and adorned the court of Bhairarasa, king of Karkala, as a poet. In about 1567 he wrote the *Bharateśa vaibhava* and then authored three poems, namely, *Ratnākara śataka*, *Aparājiteśwara śataka* and *Triloka śataka*—each containing a hundred verses. He is also reputed as the author of more than a hundred philosophical hymns.

Bharateśa vaibhava is easily the most important among the works of Ratnākaravarṇi. According to a Jain legend, Bharata and Bāhubali were the two sons of Ṛṣabhadeva, the progenitor of the Jain religion. Although Bāhubali won a decisive victory in battle against Bharata, he is said to have renounced the kingdom in order to become a recluse. In his poem, Ratnākaravarṇi slightly modifies the plot and depicts Bāhubali as avoiding the war by winning over his brother Bharata through his wholesome advice. Bharata also accordingly becomes a true ascetic character in the design of the poet. Although endowed with a none too extensive plot, the *Bharateśa vaibhava* is quite extensive in length and is replete with descriptive passages. Consisting of 10,000 verses in the quadruplet style, termed *sāngatya*, the work is divided into three parts, namely, the "bhoga vijaya", "digvijaya", and "yoga vijaya". The poet also excels in the portrayal of erotic sequences, especially while depicting the love between the emperor Bharateśa and his

queen.

The three poems of his were composed after the *Bharateśa vaibhava*. There is none of the erotic scenes and playful conversations in any of these works. It is the delineatian of the ideals of ethics, renunciation, and self-perception that the poet has for his objective in these poems. It is a maturer poet that we see here, more particularly in the *Aparājita śataka*. The 'dark night of the soul' is especially highlighted in a truly poetic style in these poems. The poems base themselves on the philosophy of Jainism.

Ravivarma Bhupa A Sanskrit poet of the 13th century, he was from Kerala and he possessed several titles as a member of the royal family. He has authored a play entitled *Pradyumnābhyudaya*, a play which is by some critics viewed as equal in poetic style to a play like *Nāgānanda* by Śrīharṣa. The play in five acts is based on an episode from *Harivaṃśa*.

Reddy, C.R. (1880-1951) Among the intellectuals and authors of the 20th century in Telugu, he occupies a pre-eminent position by virtue of the manifold contributions he has made to poetry, literary criticism and technical-scientific writings. It was as a student in the University that he showed promise as a poet with his *Musalamma maraṇam* (Death of an old woman). The next successful poetic attempt was made by him in the dedicatory verses prefixed to his work on economics, the *Arthaśāstram*. A scholar of deep learning, he soon divorced from poetry and devoted himself to academic pursuits. At a time when technical writing was scanty in the Telugu language, Reddy wrote his highly systematic and authentic work on economics and showed the path for others in the field. In the field of Telugu literary criticism also he played a pioneering role with his *Kavitva tattva vicāramu* which inaugurated a new school of criticism under the influence of the western theories of literary art.

Rice, B.L. Coming to India as a Christian missionary, Rice

specialised in the study of Kannada literature, inscriptions, and history. Arriving in Bangalore in about 1843, he learnt Kannada, Telugu, Tamil and Sanskrit besides authoring several tractates for use among the missionaries. He started a journal entitled "Aruṇodaya" in 1862 and also wrote a text-book for use in schools. These initial efforts in making Kannada an important language in the school curriculum were later crowned with the able researches of Rice in numerous fields of Kannada studies. Appointed Director of the Archaeological Department in Mysore, he found and published, in the *Mysore Gazeteer,* many inscriptions in Kannada from the Coorg and Mysore regions. He was also among the earliest scholars to prepare and publish critical editions of ancient Kannada texts like the *Pampa Bhārata.*

Robert de Nobili (1577-1656) A Jesuit missionary from Italy who arrived in Goa in 1605 and proceeded to Madurai in 1606, de Nobili lived in Tamilnadu like a Tamil Brahmin in order to work successfully as a missionary among the people. Taking the name Tattvabodhaka Swāmigal, he wrote a number of pamphlets as literature aimed to achieve conversions to the Christian religion. Such works of his are collected in anthologies like *Jñānopadeśam, Jñānasanjīvi* and *Dūṣaṇādhikāram* written in colloquial Tamil prose. These works were among the first works in Tamil prose. De Nobili was also among the first European contributors to Tamil literature.

Roerich, Svetoslav (b. 1904) Son of Nicholas Roerich, a famous Russian artist who had settled down in the Himalayas and has drawn some of the most exquisite paintings of the Himalayas, *SR* has made Bangalore his home and is renowned as a painter of portraits, especially those of his father. But, like his father he is a painter of mountains and their moods too. Characterised as a mystic by some art critics on the basis of some of his paintings like "Girnar", he is also known for technical excellence. With grandeur and serenity as the chief traits of his paintings irrespective of the subjects chosen, Roerich has

been a byword for spiritualism in art.

Obtaining his training in art in London, he studied architecture in Harvard and Columbia in the U S.A. and held his first exhibition of paintings in America before he was twenty. In 1926, he won the grand medal of the Sesquintennial Expositions of Philadelphia for the best decorative work. "A western artist after the eastern ideal" is how an art critic described Roerich.

Rudrabhatta Among the first to author a Vedic *purāṇa* in the form of poetry in Kannada, *R* the author of *Jagannāthavijaya*, belongs to about 1180 A.D. The work is replete with Upanishadic thought. Patronised by Chandramouli, minister of Vīraballāla of the 12th century, he was a contemporary of the Kannada poet Nemicandra *(q.v.)*.

The *Jagannāthavijaya* has for its plot the episode drawn from the fifth section of the *Viṣṇupurāṇa*. He has authored another work called the *Rasakalike* which deals with the theory of *rasa*. A Brahmin by caste, he mentions a few Jain poets who preceded him and hopes that the poetic qualities of their works might be found in his work, too. That he had such titles as "kavirāja" and "kṛtiśāradābhracandrātapa" is also mentioned by him.

The *Jagannāthavijaya* in eighteen chapters is, however, his principal work. Terse and scholastic, the poem has a heavily Sanskritized language and abounds in descriptive passages. Chiefly devotional in content, the work is written in the *Campū* style.

Rudrakavi, Kandukuri A Telugu poet about whose date there is difference of opinion among historians. He is considered by a section of the historians as having belonged to the court of Krishnadevaraya. The more usually accepted opinion, however, is that he belonged to the latter part of the 16th century. He is the author of a *Yakṣagāna* composition entitled *Sugrīva*-

vijaya and a *Prabandha* composition entitled *Nirankuśopākhyāna*. The *Sugrīvavijaya* is the oldest among the *Yakṣagāna* compositions in Telugu obtained so far. From the point of view of the form of this work, it may be noted that a variety of colloquial forms, like the couplet, the *Daru*, the *Ardha chandrika* and the *Ela*, has been employed.

Rukminidevi Arundale (b. 1904) An outstanding contributor to the renaissance of the dance in India and founder of the Kalakshetra Art Centre in Adyar, Madras, she is herself an accomplished *Bharatanāṭyam* dancer of great eminence. Born in Madurai, Tamilnadu, she married George S. Arundale, an Englishman who had settled down in India, in 1920. The Kalakshetra was founded in 1936 as a centre for training in dance and music.

As an organiser of education in Indian dance, Rukminidevi has extended the scope of the *Bharatnāṭyam* art to include dance, drama and ballet. The essence of the training provided by her at the Kalakshetra consists not only of training from the technical point of view, but also from the cultural and historical angles, thereby making the understanding of art more pervasive in its reach. Her dance drama "Kumārasambhavam" is a unique example to show how perfectly she achieves a fusion between *Bharatanāṭyam* and an interpretation of a philosophical subject. The dance is here supported by interpretative songs in the South Indian classical music style. The many Kathakali and folk dance episodes that she has organised for presentation on the stage have always retained their chaste classical and rural forms. Among her remarkable dance dramas, apart from the "Kumārasambhavam", are the "Gīta-Govinda" and "Rāmāyaṇa". Initially influenced by the immortal ballerina Pavlova, Rukminidevi has used the techniques of the ballet most elegantly in her own compositions and presentations.

Sabhapati Mudaliyar Aṣṭāvadhānam Sabhāpati Mudaliyar was one of the Tamil poets of the 19th century who composed poetry in a variety of poetic forms like *Kalambakam, Kuravañji,*

Andādi, *Śatakam* etc. Metrical versification was his forte as evidenced by his 33 works.

Sadasiva Brahmendra Belonging to the 17th century, he was a recluse who lived in Karuvur on the banks of the river Amaravathi. A profound Advaitin as evidenced by his *Śivamānasika pūjā* and other works, he was also a composer of many devotional musical hymns which are popular even today for their expression of a deep devotional mood. Among such musical compositions are 'Mānasa Sancara re' and 'Brūhi mukundeti'.

Sadaksari There are three Ṣaḍakṣari-s in the history of the literature of the South. One of them is the author of *Śivatatva ratnākaram* and *Subhāṣita suradrumam.* The second is Ṣaḍakṣara Swāmi, a Kannada poet. The last one is the author of the Sanskrit work *Kavikarṇarasāyana*, also called the *Colabhūpālīya.* It is a poem said to have been written in twentyfour cantos, only the first two of which are now available. This author belonged to the 17th century and wrote both in Kannada and Sanskrit, his well known Kannada poem being the *Rājaśekhara vilāsa.* Among his other works which also have not come down to us are minor poems like *Ratnāvali*, *Kavikoṭi* and *Bhadrastava.* The *Kavikarṇarasāyana* narrates certain events of the Chola kingdom.

Sadasivarao Garud A junior contemporary of Varadachar *(q.v.)*, *SG* trained a whole generation of theatrical artists in the theory and practice of stage acting. His influence was felt most in north Karnataka where the 'Garud School of Acting' became almost an institution. Garud reduced the art of acting into a methodical science and this helped him in teaching the art to his pupils. *SG* also had a troupe of his own whose reputation in acting and the modulations of the voice was indeed very high. Although Garud played the major roles with great success, he often appeared in the minor roles, too, if only to show how an insignificant role could be made signi-

ficant. In 1925 was conferred on him the title of "Karnāṭaka Nāṭakālaṅkāra" at the Belgaum Conference of the Kannada Sahitya Parishat.

Sadasiva Rao, Mysore Born in north Arcot district of Tamilnadu, *SR* migrated to Mysore where he earned fame as a musician and composer, whence his name as Mysore Sadasiva Rao. Deeply learned in Sanskrit, Kannada, Telugu and Tamil, *RS* was a devout and orthodox traditionalist in his personal life. He has a number of musical compositions of different varieties to his credit. It was in the court of Krishnaraja Wodeyar III of Mysore that *SR* shone as a brilliant artist and musical composer.

Sadgurusisya See under *Bharatasvāmin*

Saktibhadra Belonging to Chengannur in Kerala, *Ś* was a contemporary of Śaṃkarācārya and is the author of a Sanskrit play called *Āścarya cūḍāmaṇi* dealing with the story of Rāma. A crest jewel with miraculous powers is introduced in the play to add to the dramatic effect. One of the norms of Sanskrit drama is that 'wonder' *(adbhuta)* cannot be the principal sentiment of a play. Against this norm *Ś* makes his play endowed with 'wonder' as the principal sentiment.

Sahiti Samiti See under *Sivashankara Sastry*

Sahitya Pravarthaka Co-operative Society Having its beginnings in 1945, the *SPCS* is the largest organisation of the writers of Kerala, set up by the writers themselves, with the primary object of publishing their own books and arranging their sale. The society initiated a permanent scheme for bringing out publications in 1949 and has since then published about 30,000 books on a variety of subjects in both Malayalam and English. Besides making the writers of Kerala independent in their venture of publishing their works, the society has contributed immensely to the promotion of culture in a manifold form in

Kerala. Perhaps the only one of its kind in the entire country at such a comprehensive state level, the society has to its credit a number of monumental research and creative works among its publications.

Founded by a group of persons led by Prof. M.P. Paul at Kottayam, the society received support organisationally from literary personalities like Karoor Nilakantha Pillai and administrators like D.C. Kaizhakkemury. The member writers today receive 30 *per cent* as royalty for their works. It is calculated that on an average 3 new books are published every day by this society.

Sambamurthy, P. (1901-1973) A musicologist, especially in the field of Karnataka music, who has contributed significantly to devising a system of music-teaching, *PS* had shown remarkable abilities as a player of different musical instruments like the flute violin and *goṭuvādya* even as a student. In 1931-32 he studied western music and comparative music at the Munich University and the State Academy of Music in Munich.

As the Director of the School of Music (1961-64) in Madras he improvised a few musical instruments and also made a few complex musical instruments. Among his signal achievements is the propagation of a few mature folksong compositions set to tunes of classical music.

Author of more than fifty works on musicology in English, Tamil and Telugu, he has edited in three volumes an encyclopaedia of South Indian Music and Musicians. *A History of Indian Music*, *Teaching of Music*, *Biography of Tyāgarāja*, *Naukācarita*, and *Prahlāda Bhaktivijaya* are among his noted works.

P. Sambamurthy was elected Vice-President of the International Society for Musical Education of Washington in 1958. He had also been Chairman of several music conferences besides being a fellow of the Academy of Music and Drama. He was connected with many other organisations devoted to the study and practice of music.

Sambandha Mudaliar (1873-1964) As one who struggled for over fifty years for the growth of the Tamil theatre, *SM* founded in 1891 at Madras a theatrical company called the *Suguṇa vilāsa sabhā* and got a number of educated people involved in the production of plays. He also himself wrote several plays for the theatre. Even as a Judge he continued to be actively associated with the theatre work. His first play, *Puṣpavalli*, had a social theme and was produced in 1893. He wrote as many as ninety plays subsequently. With the enrichment of Tamil drama through translations from other languages made by *SM* in addition to writing original plays, it may be said that the Tamil threatre came to its own. *Ratnāvali, Manoharā,* and *Bhetālaloka* are among his well-known plays. His *Sabhāpati* is a humorous and satirical drama. The Shakespearean plays *Macbeth, Hamlet, Merchant of Venice, As you like it,* and *Cymbeline* and the three Sanskrit plays of Kālidāsa were translated into Tamil by him. His works *Nāṭa Kattamil* (The Tamil Theatre), and *Meḍai Ninaivugal* (Memories of the Theatre), as also his *How to improve the Theatre Art?* (in Tamil) are critical and technical works about the Tamil theatre and its evolution.

Samsa (1898-1939) "Samsa" was the pen-name that A. N. Swamy Venkatadri, the well-known dramatist in Kannada, had. He wrote a few invaluable historical plays in Kannada, the like of which had not been seen in the world of Kannada literature before.

He worked in institutions like the Madras Law College and even went to Quetta in 1934 to teach Tamil to the army personnel and returned to Mysore in 1936 after the Quetta earthquake.

Samsa developed an inexplicable persecution complex and was haunted by the obsessive feeling that the police were after him to finish him off. His plays and poems were composed at a time when he was under this mental strain. Of the numerous poems and plays written by him, only a few poems and six plays are available. The six historical plays written by him are *Suguṇa Gambhīra, Vigaḍa Vikramarāya, Beṭṭada Arasu, Biruden-*

tembara Gaṇḍa, *Mantraśakti* and *Vijayanarasimha*.

A non-believer in any religion, Samsa had a profound regard for royalty and all his plays are connected with the events of the reign of the kings of Mysore, allegedly belonging to the Yadu dynasty. Interestingly enough, Samsa also wrote an English novel entitled *Indian Sherlock Holmes in England* which was to have been published by an Edinburgh publisher; but Samsa did not agree to the terms and conditions and thus it remained unpublished.

Samudaya Founded in 1974, *S* is a broad cultural movement with a commitment for the values of democracy, secularism and socialism. An organisation with about 20 units in different parts of the state, *S* disseminates the message through a variety of art-forms like the drama, street plays, songs and mime. One of the special features of *S* is that it organises statewide marches *(jātha-*s*)* involving a number of artists, writers, journalists and cultural activists. The troupes during the marches visit a number of villages and towns putting up cultural shows embodying the message to which the *S* is committed. Another form of its activity is through active participation in the people's struggles. The *S* has also a publication wing of its own.

Started under the leadership of Prasanna, a noted drama director of Karnataka, Samudāya has presented many classics like *Mother* and *Galileo* of Brecht and Shakespeare's *Macbeth*, besides producing plays on contemporary events, *Belchi* being one such. Authored by C. G. Krishnaswami, formerly secretary of *S*, it is rich in touching songs and has been staged more than 200 times so far. Many are the new artists in Karnataka from among the masses that have emerged thanks to the efforts of *S*—Janardhana, presently General Secretary of *S*, being the notable among them.

Sandesa Kavya (Malayalam) In the *Maṇipravāla (q.v.)* category of Malayalam literature, the *Sandeśa Kāvya* (poetry of conveying

seems to have been more popular in Kerala than anywhere else in India since very early times. The *Śuka sandeśa* of about the 10th century is the first of its kind in Malayalam literature. Next only to the *Meghasandeśa* of Kālidāsa in its poetic excellence, it set the pace for poetry of this kind in Kerala. Many poets of Kerala subsequently composed poems of this kind in the Sanskrit language. Lyrical and subjective in its approach, the *Sandeśa Kāvya* in Malayalam is also musical in composition. The *Līlātilaka* mentions that many poems of this kind came to be composed in *maṇipravāla* style, but those still extant are few and far between. The *Uṇṇinīli sandeśa (q.v.)* is one such, while the *Cakravāka sandeśa* is available only in parts.

Sangam literature The ancient Tamil literature from *c.* 500 B.C. to *c.* 200 A D. goes by the name of Sangam literature and it is in the form of independent poetic compositions. Among these compositions are verses which have barely three lines each, while there are also longer compositions extending upto 782 lines. These are self-contained pieces corresponding to the *muktaka*-s of Sanskrit literature. There are eight anthologies termed as *Eṭṭuttogai (q.v.)* comprising a variety of metrical compositions and one anthology of longer poems called *pattuppāṭṭu* ('the ten idylls') which together constitute the Sangam literature. As many as 473 poets are identified as the authors of the 2381 poems which go to make the Sangam literature, while authors of 102 poems have remained unidentified. From the point of view of its content, the Sangam literature can be classified broadly into two categories as *ahappāṭṭu* and *purappāṭṭu*. The former consists of compositions in which personal elements, emotions and reflections are recorded. Love, lover, fiancee, hero, heroine etc., thus figure prominently in the *ahappāṭṭu*. Things more objective and impersonal are highlighted in the *purappāṭṭu*. Thus, bravery, prowess, munificence and the like are celebrated in verses falling under this category. Kings, warriors, and benefactors known for their prowess, heroism and liberal donations are named and glorified in these compositions. They constitute an important

source, therefore for the reconstruction of the history of the periods to which they belong in that they throw light on the principal participants in warfare, consolidation of kingdoms, and the extending of patronage to poets and the like. The varieties of poetic compositions constituting the Sangam literature are fairly elaborately described in the work *Tolkāppiyam (q.v.)* which is contemporaneous with Sangam literature.

Going a little more into the detailed structure of Sangam literature, one may notice in the *ahappāṭṭu* (also called the *agam* literature) poems extolling a heightened form of love and also poems which deal with love of a lower form. In the earlier Tamil poems having love for their subject matter, one rarely comes across descriptions of the female physique; nor does one see poems dealing with sex and lust. They are for the greater part poems which focus attention on the manifold emotions arising in the minds of the lovers. It is not unoften that the lover is pictured as being more mindful of his or her partner's happiness at a deep level than being concerned with the fulfilment of one's own ambition. The portrayal of nature serves as a background to the delineation of these emotions of lovers in the poems. The mysterious manifestations in the sky, the pleasing sight of the hills and mountains, the tender creepers and the tall trees of the beautiful forests, the ever agile animals therein, the exciting birds busy with the construction of their nests, the tantalising lotuses in the ponds, etc., are picturesquely painted in words in these poems and they serve as symbols suggestive of the flourishing forms of love. That poetry which sings of the wars and events related thereto present pictures of the cattle belonging to the enemy being forcefully dragged into the battlefield, of valiant expeditions against the heartland of the enemy, of the siege of the fortresses belonging to the enemy, and of opposing contenders recklessly vying for the possession of some wealth or territory. The latter is what the *purappāṭṭu* mainly concerns itself with.

Sangati While the *kṛti (q.v.)* provides the essential foundation for the musician to elaborate upon when rendering a musical composition in performance, the *sangati* adds to the rendering as the most beautiful ornamentation used while singing a *kṛti.* In Karnataka music *sangati* is the name given to the delicate variation of a melodic line or a phrase of the song that is being musically rendered. Here the line or phrase of the composition is repeated again and again, with the musical frame changing ever so slightly but beautifully each time. Many a musical composer will have himself built into the song the line or phrase which offers itself for this type of a musical rendering. This is, however, not the same as *néraval (q.v.).*

Sanghakkali Pattu Various songs have been in vogue in Kerala since very ancient times, among which are the *Sanghakkali Pāṭṭu* (in Malayalam), which is related to social entertainments. Some of these songs highlight the complex culture which was evolved after the Namboodiris arrived on the scene. *Sanghakkali* is a combination of the worship of the deity, entertainment and preparation for battle. Traditionally preserved in the practices of the Namboodiris, this *Sanghakkali* consists of different parts like the *pūrvānga, nālupādam, pāna, kaimaluḍe varavu,* and *oṭṭu miruppukali.* They are devotional in content but intermixed with humorous songs in the ancient Malayalam style. These songs are related to marriage, spring festival, boat-race, game of sticks, etc.

Sangitasara A treatise on music authored by Vidyāraṇya, the founder of the Vijayanagar kingdom, belonging to the 14th century, the *S* is by far the most crucial text which contributed to the systematisation and designation of that school of music which goes by the name of Karnataka music. It was Vidyāraṇya who first introduced the categorisation of tunes as the evolved tunes *(janyarāga)* and tunes from which other tunes evolve *(janakarāga).* Besides, the treatise makes mention of fifteen *mela*-s and fifty tunes evolved therefrom.

Sangolli Rayanna Belonging to Sangolli in Belgaum district of Karnataka, *R* functioned as the messenger for the village. Participating in the 1824 battle of Kittoor, *R* was taken prisoner by the British and kept in jail at Dharwar. After his release from the prison he returned to his village to organise a rebellion against the British. He made an attempt to put Śivalingasarja, son of Kittor Chennamma *(q.v.)*, on the throne and was supported by Chennamma also from jail where she had been incarcerated. In 1829 began the rebellious movement against the British by *R* who first set the taluk office on fire. Later the government treasury at Khanapur was raided. After this was launched a concerted attack on the postal guards involved in the transfer of tax money from the countryside to the British treasury. The battalion in the guerilla style was organised in the forest regions adjoining Kittoor, whereform *R* used to launch sporadic attacks on the British enemies.

Betrayed by a few traitors, *R* again went to prison in April 1830. He was sent to the gallows subsequently at Nandgarh. In the annals of Karnataka history, Rayaṇṇa, an ordinary messenger of a small village, has immortalised himself as a brave fighter against the British.

Samkara Son of Śivaguru and Āryāmbā, *Ś* was born at Kāladi in Kerala in 509 A.D. according to a tradition. A more generally accepted date, however, is 788 A.D. Exponent of the philosophy of absolute idealism, also called monism *(Advaita)*, *Ś* is said to have lived for only 32 years during which brief period he travelled extensively in India and allegedly established five mutts in the four quarters. Initiated as an ascetic by Govindabhagavatpāda, he not only wrote his commentaries on the *Brahma-sūtra*-s, *Upaniṣads* and the *Bhagavadgītā*, but is said to have authored a number of other works like the *Soundarya Lahari*, *Aparokṣānubhūti*, etc. Any number of devotional lyrics have also been ascribed to him. A redoubtable scholar in polemics, he controverted the doctrines of Buddhism, *Sāmkhya*, *Mīmāṃsā* and other schools of Indian Philosophy very stoutly,

although he was dubbed a Bubbhist in disguise *(pracchanna bauddha)* because of the close similarity between his views as an idealist and the later Buddhist view. Tradition also underlines the triumph that he is said to have achieved in a debate with the great *Mīmāṃsā* philosopher Maṇḍana Miśra, who later became a staunch Advaitin. The authorship of scores of works ascribed to Śaṃkara cannot be established with authenticity but there can hardly be any doubt that everything going in the name of Śankara is not really by this Śaṃkara. There are more legends about this Śaṃkara than on any other Indian philosopher.

Sankaradas Swami (1867-1922) A person who had taken to a saintly life but who travelled all through Tamilnadu during the early parts of this century to train up young people in acting, *SS* wrote several plays in Tamil and had them staged at different places by the pupils whom he had trained. His plays are based on a variety of episodes drawn from the *Purāṇa*-s and are essentially didactic in character. The plays are written with an intermixture of prose and verse as was the practice during his days.

Prahlāda and *Tiruttoṇḍaru* are among his devotional plays while *Lavakuśa* is a mythological play. He has written a few historical plays also. It is said that he wrote his play *Abhimanyu*, consisting of more than a hundred verses, in a single night. Although he wrote forty plays, none of them found the light of day during his life-time. *Abhimanyu*, *Sundari*, *Satī Sulocanā*, *Satī Anasūyā*, and a few other plays of his were published posthumously. Written for the traditional theatre, these plays reflect the values of an earlier period and the traditional culture.

Sankara Panikkar See under *Kanaśśan works.*

Sannathi See under *Gulbarga.*

Santakavi (1856-1920) Around the 1870's in north Karnataka

the Marathi theatre had established itself with such authority and success that the germination of the Kannada theatre in that background was simply unthinkable. It was at this time that a poor school teacher called Sakkari Bālācārya started writing some Kannada plays based on mythological legends. He also gathered a few enthusiasts in Gadag and formed a theatrical group. At the same time, he tried his hand at the composition of poetry in the style of the musical poetry of the *haridāsa*-s. This person called himself Śāntakavi in honour of his family-deity, namely Śānteśa. He wrote a musical play called *Uṣāharaṇa* and produced the play on the stage not long after, the first ever playwright in Kannada to do so. Among his subsequent plays are *Śrīyālu satvaparīkṣe*, *Kīcakavadhe*, *Vatsalāharaṇa*, *Śakuntale*, etc. An easy style and catchy dialogue are characteristics of the plays of this playwright. His plays stand between the plays of the *Yakṣagāna* theatre *(q.v.)* and the modern ones in style and approach. He has also authored a few poems and prose pieces. In fact, he earned the title of "śīghrakavi" (speedy poet) by writing fifteen musical verses in an hour once. To him also goes the credit of having composed a few musical verses dedicated to prophet Mohammed, called the *Alāhi pada*-s.

Sarabhoji Among the kings of Tanjore, *Ś*, who ruled between 1712 and 1727, is reputed as a preserver of Sanskrit literature through the extension of rich patronage. The Sanskrit manuscripts presently preserved at the Saraswathi Mahal Library in Tanjore are mainly the collections of *Ś* also called Sarfoji. A poem entitled *Rāghava carita* in 12 cantos is attributed to Sarfoji. But the colophon at the end of the second canto of the poem mentions the name of the author as Pañcaratna. It is possible that the work written by some court poet has been attributed to the king.

Sarada Kandru *Ś* is a caste group found only in Telangana of Andhra Pradesh. Until very recently, people of this group had been mostly given to the singing of folk songs and the

means of their livelihood used to be begging of alms. It is surmised by B. Ramaraju in his study of tribes and their literature that those belonging to the *Ś* caste are drawn mainly from the clans of Munnur and Muttarasi. One of the songs popular among the people of this caste celebrates Śāradā which might be another reason for their name. Further, the stringed instrument used by them while singing the folk songs is also called Śāradā. Their narrations about heroes invariably begin with a hymn addressed to Goddess Śāradā.

Among the popular ballads sung by this Telangana caste group are those devoted to such heroes as Sadasiva Reddy. Also narrated are the events relating to the Bobbili Battle, the life of Bālanāgamma, etc. The narrations themselves extend over a period of three or four nights each. Belonging to the Śaivite tradition, currently this caste group is to be found in villages around Warangal. Worshippers of such deities as Ellamma and Pochamma, the *Śārada kāṇḍru*-s are traditionally given to polygamy.

Saradatanaya Born in Chingleput district of Tamilnadu, *Ś* belonged to the 13th century. He is the famous author of *Bhāvaprakāśa*, a work on literary criticism in Sanskrit which cites many writers and works otherwise unknown. He also wrote the *Śāradīya*, a treatise on music in Sanskrit. He was a contemporary of Venkaṭanātha *(q.v.)* or Vedānta Deśika who also hailed from the same region.

Sari A typical dance in Kerala associated with harvesting, it is performed by young women dressed in white. Accompanying the dance is a haunting melody and the movement of the arms and hands. Though essentially a folk dance, it has some rhythmic patterns of classical dance in it. The beating of the drum *(maddala)* and the cymbals together with a movement with slightly bent knees gives it certain characteristics of the *Kathakali* dance. The tempo of the performance gradually rises to a crescendo through faster movements and again recedes into slower rhythms is stages.

Sarngadeva Belonging to the first part of the 13th century, he is the author of *Sangīta ratnākara*, an important treatise on music which elaborately discusses the characteristics of the music of the author's time. *Ś* was in the court of the Yādavas of Devagiri which happened to be the centre of the confluence of the northern and southern art and culture of India.

The *Sangīta ratnākara* is a source book on music insofar as it elaborately discusses the genre *(jāti)* and the *grāma rāga*-s. The *deśi rāga*-s also are elaborately discussed in a chapter of the treatise besides making a critical assessment of the tunes mentioned by *Bṛhaddeśi (q.v.)* and a few other works. The author discusses some twenty *rāga*-s as the principal ones from which evolve a variety of other *rāga*-s. He mentions altogether 264 *rāga*-s and also explains the origin of a few of them. Many other technical aspects of music are discussed here. In the history of Indian music, Śārngadeva's *Sangīta ratnākara* is a milestone, in that it focusses attention on the charcteristics of music of the period prior to its composition and determines the development of music during the period subsequent to its composition.

Saroja, M. K. One of the distinguished artistes of the contemporary times is *MKS*, whose skill as a *Bharatanāṭyam* dancer has been widely acknowledged as highly expressive and deeply moving, especially in her rendering of the *Abhinayam*. Occupying the position of a leading dancer, Saroja is further known for the pristine purity of the early *Devadāsi* style that she has preserved in her dance. The lyrical content of the classical dance is best brought out in this style. She has the reputation of having given more than 500 recitals with great success and she toured in the west for three years as a star dancer with the celebrated Ramgopal *(q.v.)*.

Sarpaguṇa Sivayogi Born in Bangalore, *Ś* of the 18th century was a Śaivaite, who practised music before taking to renunciation. A scholar in Kannada and Sanskrit alike, he has composed a number of songs in Kannada in the tunes that were

in vogue during his period adumbrating the doctrines of Śaivism in the compositions. These have been collected in his work called *Kaivalya kalpavallari*. *Jñāna śataka* is his work in Sanskrit.

Sarvajna Like Tiruvalluvar *(q.v.)* in Tamil, and Vemana *(q.v.)* in Telugu, he holds a unique position in the sphere of Kannada literature. Belonging to about the 18th century, his biographical details are shrouded in mystery. As can be made out from his compositions which are in the form of three-footed stray verses, called *vacana*-s, there was a certain Basavarasa in the village of Masur in Dharwar district. He had gone to Kāśi and on his way back contracted love with Māli, a potter's daughter in Ambalūru. Their son was *S*, whose *Vacana*-s numbering more than 2000 are available today. These were his occasional utterances on a variety of topics, like woman, wealth, wisdom, omen, landed possessions, caste, riddles, medicine, etc., the utterances themselves being the product of his varied experiences in the course of vast travels. Not attached either to home or the parents, he travelled widely as a recluse and an observer and gathered worldly and spiritual wisdom which he gave expression to in sharp, but lucid, style. A trenchant critic of the raging superstitions of his days, Sarvajña truly belongs to the most fundamental part of the folk tradition, and hence aptly called the "omniscient". It is surmised by scholars that many a wisecrack was penned by later day poets in the style of Sarvajña and also in his name, thus making it difficult to separate the spurious from the genuine.

Satavahana Dynasty The Sātavāhanas gained supremacy in the south in the pre-Christian era after the fall of the Mauryan empire. The Kings of this dynasty were from the Andhra region and they ruled for about four hundred and sixty years. There were as many as thirty kings in this dynasty, which was quite ancient. The Andhras are mentioned in the *Aitareya Brāhmaṇa* and Megasthenes states that the army of the Andhras in the Godāvari-Krishnā region was next only to the Mauryan

army in its strength. With Srikakulam for their capital, the Andhras had thirty major cities with fortresses, and were Buddhists as per the Ashokan inscriptions.

It was under Sīmukha (*c.* 200 B.C.) that the Sātavāhanas established their rule first and the territory extended upto Nasik under Krishna, son of Sīmukha. The third in the dynasty was Śātakarṇi whom Khāravela unsuccessfully tried to subjugate. The sixteenth king in the dynasty was Hālarāja, author of the *Gāthāsaptasati* in Prākṛt (*c.* 1st century A.D.). Yajñaśrī, the 27th king of this dynasty, seems to have regained part of the Sātavāhana territory from Rudradāman who had earlier obtained it from Pulimāyi, the predecessor of Yajñaśrī. Many coins, including silver ones, of this period testify to the long reign of Yajñaśrī and some of them bear the seal of ships, thus indicating the possible extension of the kingdom overseas also during his reign.

The causes for the collapse of the four-century long rule of the Sātavāhanas are unclear. Their territory extended upto Bellary in Karnataka as the Mekedāni and Haḍagali inscriptions *(q.v.)* show. In many inscriptions of the Sātavāhanas found in Karnataka, they are described as "kuntala swāmi-s". A land-grant inscription of the Sātavāhanas has been found in Malavalli, of Mandya district in Karnataka. Another has been found in Banavāsi. These are in the Prākṛt language. Pratiṣṭhānapura was their capital in the west, and Amarāvati also for some time.

The Sātavāhana kings appended their mothers' names to their own as seen in the names of Gautamī Śātakarṇi, Vāsiṣṭhī Putrapulimāyi, Hārītiputra Śātakarṇi, etc. By about the 3rd century A.D., their rule ended when the Kadambas rose to power. The Jain monk Koṇḍakundācārya belonged to this period as does the caitya hall of Karle which was constructed from a grant made by a merchant of Banavāsi.

Satchidananda Murthy K. (b. 1924) Author of such works as

Nāgārjuna, *Revelation and Reason in Advaita Vedānta*, *Metaphysics, Man and Freedom*, and *Studies in the Problems of Peace*, *KSM* was formerly Vice-Chancellor of the Sri Venkateswara University in Tirupati, and has two doctorate degrees from Benares and Andhra Universities. Besides, he won the Dr. B.C. Roy National Award in 1982 for philosophical activities. Incidentally, he was the first recepient of this award. An academician of high repute, he has travelled extensively and has delivered lectures on philosophy in several universities in India and abroad. Wisconsin, Columbia, Gottingen, Oxford, Bangkok, Beijing, Burdwan, Madras and Calcutta are among the numerous universities where *KSM* has delivered memorial lectures and the like. He is presently Professor in the Department of Philosophy in Andhra University, Waltair.

Satyanarayana Sarma, Vedantam Winning a President's Award at a very early age for his excellent performances in *Kūcipuḍī* dance dramas, *VSS* has established himself as a versatile dancer with great potentialities. It was as Satyabhāmā in *Bhāmā kalāpam* and as Usha in *Uṣā pariṇayam* that the marvellous acting and dancing abilities of Vedantam came to the fore. An adept in the portrayal of deep emotions, he has made the dance drama his forte.

Satyasadha Hiranyakesin Belonging to Malabar in Kerala or the South Kanara district of Karnataka, he is among the lawgivers of ancient India. His *Dharma-sūtra* text shows clear influences of Āpastamba *(q.v.)* and he is usually assigned to the first century B.C. or the first century A.D.

Sayana A minister of Bukka I and HariharaII of Vijayanagar, he is the most highly known among the commentators of Vedic literature. Belonging to the 14th century (he is said to have died in 1378), he was a contemporary and co-worker of Vidyāraṇya, called Mādhava earlier. Apart from the commentaries on the four Vedic *Saṃhitā*-s, Sāyaṇa also authored commentaries on the *Brāhmaṇa*-s and *Āraṇyaka*-s. It is the opinion of scholars

that these commentaries may not all be by one hand and *S* must have been something like the chief-editor of the commentaries authored by a band of Vedic scholars in the Vijayanagar court. Also compiled by *S* is an anthology of didatic verses under the title of *Subhāṣiṭa Sudhānidhi. Alaṅkāra Sudhānidhi* in ten chapters is a work on poetics attributed to him.

Seetharamaiah V. (b. 1899) Popularly known as "V. See" in the world of modern Kannada literature and culture, *VS* was a school teacher and then a college lecturer.

A lyricist of repute in Kannada, he has good grounding in music as well. In fact, he has himself set the tunes for his lyrics. His first collection of poems was published in 1931 and others have followed in succession. Among these are *Dīpagalu* (Lights), *Nelalubelaku* and *Drākṣi-Dālimbe.* "Abhīḥ" and "Śabari" are among his early popular poems. Incisive thought is an integral part of his poetry. Among his anthologies of essays are *Beladingalu* (1959) and *Sīkaraṇe* (1970). A prose lyric is his travelogue called *Pampāyātre* describing his sojourn in Hampe of Vijayanagar fame. A State Academy award winning work of his is *Mahanīyaru,* being pen-portraits of his elder acquaintances. *Sohrab-Rustum* and *Āgraha* are his plays, the first based on the episode in Firdousi's *Shahnama* and the second a dramatisation of an episode from the *Mahābhārata. Haṇaprapañca* is his work on money and the banking system in Kannada. A critic of eminence, he has a monograph on Kālidāsa's *Śākuntalā* which is rated very high. A fiery critic of the existing socio-economic set up, he has penned a few poems like "Krodhaketana" which burn with a passion for equal life and an exploitation-free society.

Sekkilar See under *Periya purāṇam*

Seshaeharya Karur Born in 1883 at Tullupalayam in Tirucirapalli district of Tamilnadu, *KS* studied Sanskrit literature and astrology at the Sanskrit College in Mysore under his brother Gopala Sūri and later under the head of the Parakala mutt.

As a teacher at the same college where he had studied earlier, he specialised in astrological studies and obtained the titles of 'Jyotiṣaratnam' in 1939 and 'Dharmādhikāri' in 1942 from the Maharaja of Mysore.

Among his works are a *campū* describing the life of the people of Mysore entitled *Śrī Mahiṣūrajanapadasampadabhivarṇanam*, *Bhaumāntarikṣasamsarga samarthanam*, which establishes the alleged influence of the planets on man, and the *Hayavadanavilāsacampū*. The rest of his works deal with astrology, with only one of them discussing the ideas engendered in the ancient Indian astronomical texts.

Sesha Iyengar, Namakkal A pupil of the famous Namakkal Narasimha Iyengar and the spiritual heir to the musical wealth of Ramanad Srinivasa Iyengar *(q.v.)*, *SI* distinguished himself as a reputed musician in Karnataka style. A person given to self effacement, *SI*, a highly gifted musician, represents Karnataka music at its best and is inheritor of a great tradition. As a teacher, too, Sesha Iyengar proved to be an able exponent like his own teacher. Making his home in Madras, Iyengar trained a number of pupils who may rightly be regarded as belonging to the Namakkal School. Among the pupils of *SI* were Ariyākuḍi Ramanuja Iyengar *(q.v.)* and V. Ranganayaki *(q.v.)*

Seshagiri Hanagal Obtaining his training in playing the *Tabla* (musical instrument for measuring time in music, more particularly in Hindustani style of music) under his father Krishnappa and uncle Ramarao, *SH* has established himself as an able player of the *Tabla*. For over thirty years he has been in the field and has provided accompaniment to some of the foremost musicians of the time. Presently on the staff of All India Radio, Hanagal has performed in many prestigious conferences throughout the country. As a member of a cultural delegation of India he has visited Pakistan and Nepal. Also, he has toured in the U.S.A. and Canada with Dr. Gangubai Hanagal *(q.v.)*.

Seshanna, Veena (1852-1926) Belonging to a family of great exponents of music in the Karnataka tradition, *S* is popularly known as Mysore Seshanna as his father, Veena Bakshi Chikkaramappa was in the court of Mysore as a musician. Trained by his father in music, Seshanna gave a musical performance in the Royal Court at the age of ten. Obtaining his further training under Mysore Sadasiva Rao *(q.v.)*, he excelled as a player of the Veena and became the most exalted musician at the Royal Court of Mysore. It is said that he was an expert in playing as many as fourteen musical instruments including Violin, Piano, Jalatarang, etc. Also a musical composer, he has several *Varṇa*-s *(q.v.)*, *Kṛti*-s *(q.v.)* and *Tillana*-s *(q.v.)*, to his credit.

Sevuna-s of Devagiri Coming into prominence towards the last decades of the 12th century, the Sevuṇa-s ended their subordination until then to the Rāṣṭrakūtas and the Cālukyas of Kalyāṇa. Ruling over large parts of Karnataka when they were in the height of power, they had constant conflicts with the Hoysalas *(q.v.)* and were finally eliminated after a defeat at the hands of Alauddin Khilji.

A section entitled the *varta khaṇḍa* in *Caturvarga cintāmaṇi* by Hemādri, a minister under the Sevuṇa-s during the 13th century, deals with the achievements of the Sevuṇa-s whose genealogy is traced back to Yadu, son of Yayāti, for which reason they are also called Yādavas. Dṛḍhaprahāra, son of Subāhu, king of Dwāraka, is said to have been the originator of this dynasty and he ruled in Chandore or Candrāvatipura of Nasik district in Maharashtra. His son Sevuna Chandra won feudatory status for his family and founded a new city called Sindineri, which later became Sevuṇapura, according to an inscription. Sevuna Chandra was followed by Daḍiyappa, Bhillama I and Rājiga. Bhillama II assisted Tailapa of the line of Cālukyan kings of Kalyāṇa in defeating the Paramāra-s and constructed a temple in Sangamner. Vesugi, Bhillama II, Yādugi, Bhillama IV, Sevuna Chandra II and a few others ruled in succession till the most important among the Sevuṇa

kings, namely Bhillama V, came to power in 1175. During his 18 year rule he increased the strength of the army many times (it is said that at one time it consisted of 200,000 infantrymen and 12,000 cavalrymen) and won Kalyāṇa, Tardawāḍi, Belvala and other regions. He marched upto Śrīrangapaṭṭaṇa against Ballāla II of the Hoysalas and also defeated the Chola king Kulottuṅga III. In the north he defeated the Paramāra-s of Mālwa and the Cālukyas of Gujarat. It was he who founded Devagiri and made it his capital. Jaitugi who succeeded Bhillama V extended his territory upto the confluence of the Krishna and Tungabhadra rivers which was the border of the Kākatīya kingdom. Later, the Kākatīya kingdom fell to Jaitugi who installed Gaṇapati on the throne. There is also a belief that he fought against Kutub-ud-din Aibak who was out to loot Gujarat. Lakṣmīdhara, son of the renowned mathematician Bhāskarācārya and himself a profound scholar, was in Jaitugi's court. The Sevuṇa empire reached its peak form under Singhaṇa (1210-1247) who succeeded Jaitugi. The Hoysala territory also came under the purview of the Sevuṇa-s during his reign with the defeat of Ballāla II in battles at Belligrāma, Ondalıke and Uddare. The Paramāra king Arjunavarman was defeated in the north along with Bhīma II of Gujarat and Śanka of the Lāṭa-s. Cangadeva, grandson of Bhāskarācārya, was in his Court and he authored a commentary on *Bṛhajjātaka*. Anantadeva, another grandson of Bhāskarācārya, also was here and he wrote commentaries on Brahmagupta's *Brahmasphuṭasiddhānta* and Varāhamihira's *Bṛhajjātaka*. Besides, Śārṅgadeva, *(q.v.)* author of *Sangītaratnākara*, and the Kannada poet Kamalabhava were in Singhaṇa's Court. During Kṛṣṇa's reign there was a continuous feud among the Yādavas (*i.e.*, the Sevuṇa-s), Cālukyas and Paramāra-s. Bilhaṇa, author of *Sūktimuktāvali*, was his Counsellor and Commander of his army. Amalānanda, one of the commentators on Śaṃkara's *Brahmasūtrabhāṣya*, was in Kṛṣṇa's Court. Mahādeva who came after Kṛṣṇa had for the commander of his army the renowned author of *Caturvarga cintāmaṇi* and *Kaivalya dīpikā*, namely Hemādri, who

is also a commentator on Vāgbhaṭa's *Aṣṭāṅga hṛdaya*. Hemādri had yet another distinction as originator of a new architectural style. Ramachandra, practically the last king in the Sevuṇa line, came to power in 1279. His rule coincided with the plunder of Devagiri by Ala-ud-din Khilji, utilising which opportunity the Kākatīya-s and Hoysala-s drove the Sevuṇa-s back from territories held by them earlier. The Sevuṇa rule drew to a close with Śaṃkaradeva (1311-1312) and Harapāladeva (1312-1318).

Shabarimalai At a distance of about forty miles from Kottayam in Kerala is *S*, a tall hill on which is located the temple dedicated to Ayyappa, entrance to which is restricted to the months of December and January each year. Women, excluding the old ones, are barred from entering this temple.

The principal worship at the temple is offered once a year and the main festival here is at the time of *makara saṃkrānti* (winter solstice) in January when the *makaravilakku* (Makara light) is sighted. Incidentally, it happened a few years ago that the light failed to appear at the appointed hour as some "miscreants" who were anti-superstition enthusiasts spotted the place where a heap of camphor used to be lighted and prevented it from being lighted. The faith, however, persists that the light manifests by divine ordinance and thousands of pilgrims gather to gain sight of the "divine light".

The temple is located in a sprawling area extending to about half an acre and contains an idol of about a foot and half in height made of alloy. The devotees of Ayyappa are supposed to spend forty-one days in preparation for the visit to *S* during which period they dress in black and wear a garland of beads besides remaining unshaven. Observing celibacy and renouncing drinks, they are supposed to sing songs in praise of "Ayyappa" and they are themselves designated *ayyappa*-s during this period.

Tradition avers that this pilgrimage centre was founded by Paraśurāma. There is a spot at *S* where Ahalyā is said to have been redeemed from her curse by Śrīrāma.

Shama Sastry, R. (1868-1943) A phenomenal event in the annals of oriental studies is the publication of Kauṭilya's *Arthaśāstra* by the Mysore Oriental Library in 1909 followed by an English translation. It was *RS* who discovered the manuscript of the text, edited it and translated it.

He had his early education at the Maharaja's Sanskrit College in Mysore and later obtained a degree in Physics from the Bangalore Central College in 1899. *RS* became Librarian at the Oriental Library in Mysore and took to the publication of Sanskrit manuscripts. In 1905 he published a scholarly paper on the evolution of the Devanāgari script. His crowning publication, however, was the *Arthaśāstra* of Kauṭilya in 1909 and its English translation in 1912. He later published several papers on different aspects of Mauryan Polity.

He later became Director of the Archaeological Research Department of Mysore State and was concurrently Professor of History in the University of Mysore. He was awarded an honorary Ph. D. by the Calcutta University in 1921 and the title of "Arthaśāstra Viśārada" by the Maharajah of Mysore in 1925. The British government honoured him with the title of "mahāmahopādhyāya" in 1930.

Shambhu, D.M. (b. 1926) Obtaining his diploms in Fine Arts from the Chamarajendra Technical Institute in Mysore in 1944, *DMS* had his advanced course in drawing and painting at the J. J. School of Arts, Bombay. He also did an advanced course in modelling and sculpture. With a varied experience for a quarter of century in painting, sketching and modelling, he worked as a modeller at the Directorate General of Archaeology in India from 1953-1955, during which period he worked on making model of the Sun Temple and also excavating the trench of Rangapur. He also prepared plaster models of the Harappan type of double burial ground at Rupar. He had worked for four years earlier as a palace artist in Bharatpur.

Having been chief modellar in the National Museum of the Government of India in Delhi for about a decade, he has prepared a number of scale models of several masterpieces of

sculpture.

Endowed with a keen aesthetic capacity, Shambhu has been commissioned with a variety of artistic projects, like the preparation of large tableaus for the horticultural department of Delhi.

Shaminatha Iyer (1855-1942) A textual critic of great eminence, Dr. Shaminatha Iyer has conducted research by going to the palm leaf manuscripts containing texts of old Tamil literature, editing them and preparing critical notes on the texts. The ancient texts of Sangam literature were brought out in critical form thanks to Dr. Iyer's efforts. The *Jīvaka Cintāmaṇi (q.v.)* was also critically edited by him. Several more texts belonging to different categories like *dūdu*, *kovai*, *ulā*, *paraṇi*, and *kuravañji* forms of Tamil literature have been critically edited by him. He has authored a few prose works in Tamil like *Selections from the Maṇimekhalai*, *Buddhadharmam*, and *Stories about Udayana*. He has also to his credit a few anthologies of essays in Tamil like *What I have Seen and Heard*, *The Old and the New*, and *Clusters from Memory*. His contribution to the development of Tamil Prose is considered to be significant. He has written a few poems also, but his fame does not rest on them.

Shankara Bhatta, Kadengodlu (1904-1968) A poet, short-story writer, novelist, playwright, essayist and critic, he first made his mark in the range of Kannada poetry as a poet of nature. It was as an external student that he obtained the degree of 'Vidwān' while he was simultaneously working for the daily newspaper 'Navayuga' in Mangalore. He joined the St. Agnes College in Mangalore as a Kannada teacher in 1927 and remained there till 1964. He was also editor of the Mangalore weekly called 'Rashtrabandhu' for 25 years and of 'Rashtramata' for a brief period.

Nalme is his most exquisite collection of poems which includes three long narrative poems also. Pathos and the

element of tragedy pervade all the three narratives here, 'Muralīnāda' in the anthology is an adaptation from Gray's "Elegy written in the Country Churchyard". *Yajñakuṇḍa*, *Mahāyāga* and *Uṣā* are his major plays, while *Dhūmaketu*, *Devatā*, *Manuṣya* and *Lokada Kaṇṇu* are his social novels.

Shankara Kurup, G. (1901-1978) A poet of eminence in Malayalam literature after the phase represented by Kumaran Asan *(q.v.)* and Vallathol *(q.v.)* is *GSK*. Ardently devoted to the depiction of nature, Kurup entered the literary field in 1917 with aestheticism as the hallmark of his poetry. Influenced by Vallathol in style and by Ullur *(q.v.)* in the selection of episodes, Kurup developed his own modes for the expression of emotions. It might verily be said that for him Rabindranath Tagore was the ideal poet, and the Sufi poets an inspiration.

His first four volumes of poetry under the title *Sāhitya Kautuka* represent the major part of his works where the influence and the transcendence of the influence of Vallathol and Ullūr are alike to be witnessed. Nature is never just a phenomenon which evokes awe and reverence in him; it is portrayed in such a way that it simultaneously also assumes the character of a commentary and criticism of life itself. "Anveṣaṇam", "Pankajagītam" and "Sākṣātakāram" are a few of his poems where symbolism becomes the form of expression.

Among the anthologies of his poems are *Navātithi* and *Sūryakānti*. His collection of poems entitled *Oḍakkulal* won the Jnanapith award in 1965.

The post-independence realities made him more thoughtful and he developed the conviction that for the vast ungained pygmies little has been gained. His poetry at this stage highlights the qualities of unity, change of heart, and self-purity. His "Bhārata Sandeśam" of an earlier period may be said to contain the germs of this new phase in which aspirations for a fresh world of universal peace is the running theme. Humanism and revolutionary consciousness become more pronounced in the poetry of this period. Among his other well-known works are the *Vilāsalahari*, being a translation of "Omar

Khayyam", and Meghacchāyā, a translation of Kālidāsa's *Meghasdūtam.*

Recepient of the Kerala Sahitya Academy award and national award in 1963 for his work *Viśwadarśanam*, he has received the Soviet Land Nehru award also. He had been member of Parliament (Rajyasabha) for a term besides having been President of such academies like the Kerala Sahitya Parishad, Kerala Sahitya Academy, etc. The title of "Padmabhushana" had also been conferred on him.

Shantha Rao Born in the 1930's in Bombay, she evinced keen interest in the art of dancing right from her early days and practised the Kathakali dance at the Kerala Kalāmaṇḍalam in Kerala. Later she took to the practice of other forms of dance, too. Essentially given to the classical mode of dance, Shantha Rao obtained her training in *Bharatanāṭyam* under Meenakshi Sundaram Pillai of Pandanallur, Kathakali under Ramunni Menon and Mohini Aṭṭam under Krishna Panicker. She also underwent training in the Kandy dance in Ceylon and in *Bhāmāsūtram* under Venkatachalapathi Sastry. She is thus an able exponent of different forms of clasical dance.

As danceuse she has won acclaim in all parts of the country besides giving performances in such countries as China, Ceylon, America and also in Europe and West Asia. She has made a mark also as a musician, painter and writer. A resident of Bangalore, she has been honoured with an award by the Karnataka State Academy of Music and Drama.

Shivashankara Pillai, Takazhi (b. 1914) A noted author in the range of Malayalam literature, he wrote his early novels, *Patita pankajam* and *Pratiphalam* in the realistic style under the influence of Andre Gide. The characters and the plot in these novels appear to pass beyond the accepted norms of behaviour and social etiquette, but they have their moorings essentially in realism. Subsequently, Takazhi addressed himself vigorously to tackling social problems in his works. His novels *Taleyoḍu*, *Toṭṭiyuḍe Magan* and *Teṇḍivargam* are based on the communist

movement of Punnapra-Vayalar. The novels portray the life of the socially most backward and oppressed section of society. The life of the 'Untouchable' workers of Kuttanad is vividly presented in his novel *Raṇḍiḍangazhi.*

The best known among his novels, however, is *Chemeen* in which the novelist's creativity is seen at its best. It is often surmised that this novel has romantic overtones still in it; yet realism and imagination harmoniously blended in it make it an artistically remarkable creation.

As in the sphere of the novel, so in the sphere of short stories, Takazhi's contribution is rich and significant.

Suggestion of a profound truth through apparently trivial incidents is the distinct characteristic of Takazhi's technique in the short-stories. His short-stories published over the last two decades are numerous and most of them are contained in anthologies like *Inquilab*, *Magaluḍemagal*, *Pratīkṣagal*, *Pativrata*, *Ghoṣayātra* and *Aḍiyolagugal.*

A socialist by conviction, Pillai won the national award in 1957 for his *Chemeen* which is more a romantic-realistic work than a socialist one. It was later made into a film also, which in turn won the President's Gold Medal and a wide international reputation. One of his other works, *Eṇippaṭikal* has won the Kerala Sahitya Academy award.

Shivarudrappa, Dr. G. S (b. 1926) A poet and critic of eminence in the world of Kannada literature, he is recognised as a link between the two trends of Kannada poetry represented by *Navodaya* of the earlier romantic phase and the *Navya* of the modern phase. Author of *Soundarya samīkṣe*, a work on aesthetics, he has several anthologies of poetry to his credit. Among them are *Śāmagāna*, *Devaśilpa*. *Kārtīka* nnd *Goḍe.* Among his collections of literary criticism are *Pariśīlana*, *Gatibimba* and *Navodaya*. *Snehakārtīka* is a volume of essays presented to him in 1977. Presently he is Director of the Institute of Kannada Studies in Bangalore University.

Shyama Sastry (1762-1827) One of the members of the trinity

of Karnataka music together with Tyāgarāja *(q.v.)* and Muthuswami Dikshitar *(q.v)* *SS* represents the highest traditions of classical Karnataka music. His varied musical compositions display an originality and individuality quite distinct from his two other contemporary musical stalwarts. Neither the philosophical pronouncements as in Purandaradāsa *(q.v.)* nor the lyrical sweetness of Tyāgarāja, nor even the intellectualism of Dikshitar, is to be found in *SS* whose compositions are characterised by natural pathos and tenderness hardly to be found in such abundance elsewhere. The skill with which he applies great rhythmic power to his compositions makes him a composer with a difference. Famous among his compositions are the *swarajati*-s besides his *kṛti*-s.

The ancestors of *SS*, who were from the Kurnool district of Andhra Pradesh, had settled down in Kanchipuram, Tamilnadu. Taught Sanskrit and Telugu in his early age, he learnt music from his maternal uncle to begin with and later on under Sangītaswāmy who was an adept in music and *Bharatanāṭyam*. Encouraging him to read a few treatises on music he intitated *SS* into the deep lores of Karnataka music. Subsequently *SS* practised music under Ādi Appayya, who was at the Tanjore Court. Composer of about 300 *kṛti*-s *(q.v.)* in a typical novel style under the name of "Shama Krishna", *SS* has left a tradition of music through a small bunch of pupils whom he trained.

Siddalingaiah A promising rebel young poet in Kannada, *S* is connected with several progressive movements in Karnataka. Convenor of Baṇḍāya Sāhitya movement *(q.v.)* he is also a prominent spokesman of the Dalit Sangharsha Samithi in Karnataka. The voice of the man under cruel oppression for centuries cries out defiantly and powerfully in the poetry of *S*. A new imagery has made the poetry of *S* the prototype for many other rebel writers in Kannada. *Holemādigara hāḍu* and *Sāvirāru nadigalu* are the chief anthologies of his poems, while *Pañcama* is one of his plays. The fighting songs composed by him are to be seen in such plays as *Belchi*, etc.

Siddhalingaswami (1885-1952) A sculptor of high eminence, *S* belonged to Mysore in Karnataka and his art was based entirely on the injunctions for sculpturing contained in the ancient texts on sculpture. Many are the images of several deities that *S* sculptured and they are valued greatly even today for their artistic beauty and traditional conformity. Also an oil painter, he has numerous works depicting deities artistically to his credit. The material for his sculptures are stone, wood and metals. Among the well known carvings of his is the one of Ādiśaṅkara in wood made for the German philosopher Rudolph Otto. Among his works is the translation into Kannada of the Sanskrit text *Śilpavidyā rahasyopaniṣad* and *Śilpasāra* in poetic form, the latter being an independent work of *S*. He has also drawn illustrations for the ancient text on sculpture, namely, *Mānasāra.*

Siddendrayogi Suddulu Originator of the *Kūcipuḍi* dance *(q.v.)*, *SS* is usually considered to have been an inhabitant of the village of Kūcipuḍi in Andhra Pradesh, although there is another opinion according to which he only settled down in that village after a lot of wanderings.

For details see under *Kūcipuḍi dance.*

Siddhar-s A group of Tamil poets belonging to about the 7th-8th centuries A.D. is called by this name. Adopting the language of common parlance for poetry, they wrote for the people on topics that vitally affected their lives. Although they departed from the beaten track of Śaivism and Vaiṣṇavism, they still introduced elements of religious mysticism into their poetry in their own way. Looked down upon by the orthodox sections of society in spite of their professing devotion for Lord Śiva as their supreme god, the Siddhar-s were nearly castigated as heretics for no other reason than that they vigorously questioned the hierarchical division of caste society. Quite powerful in expression, the literature of the Siddhar-s lacks in the quality of emotional appeal which the great hymnal poets achieve in their literature.

'Siddhar' is one who is said to have achieved 'siddhi' or possession of supernatural powers detailed in the yogic texts. If the Siddhar-s are frequently accused of atheism or agnosticism by orthodoxy, it is perhaps because of the libertine fashion in which they discuss matters relating to sex in their works and also because of the emphasis that they lay on man's potentiality to become a superman. While outlining the brevity of human life and castigating material comforts as ephemeral, they nevertheless border on voluptuousness when it comes to the question of describing the life of the flesh.

Tradition has it that there were eighteen Siddhar-s, but the prominent among them are four : Tirumūlar *(q.v.)*, Śivavakkiyar *(q.v.)*, Paṭṭinattār *(q.v.)*, and Bhadragiriar. It was during a period when religion was growing from strength to strength that the Siddhar-s appeared on the scene and what is significant is that they spearheaded a movement of revolt even under such conditions. What they repudiated was essentially the form in which the institutions of religion were sought to be used for the perpetuation of the power of the ruling hierarchy. They are simultaneously significant as the exponents of mystical religious consciousness, too.

Silappadhikaram An encient work in Tamil, *Ś* was composed by Ilangovaḍi some time between 100 and 500 A.D. The author belonged to the royal family of the Cheras, but he renounced the chance of obtaining kingship and specialised in a variety of arts. Although he was a recluse, and was deeply acquainted with life and its challenges as evidenced by the authentic portraits provided in the work.

The plot of *Ś* has become so popular in the range of Tamil litetature that the heroine, Kaṇṇagi, has acquired a legendary status all through the centuries. Kovalan and Kaṇṇagi were couple of the merchant class in Kāvirippūm of the Chola land. Attracted by a courtesan of the city, namely, Mādhavi, when she gave her first dance-recital, Kovalan all but forgot his wife and started living with the courtesan. His wealth melted away gradually, after which he remembered his spouse Kaṇṇagi

and returned to her. She, on her part, cordially welcomed her husband and offered her gold anklets to him. Kovalan proceeded to Madurai in the land of the Pandya-s and made for a blacksmith to sell the anklet. The blacksmith, however, reported the matter to the king and charged Kovalan of theft. The king's men execute Kovalan, after knowing which Kaṇṇagi lodged a complaint with the king stating that her husband was no thief. She demonstrated his innocence by producing her other anklet, at which the repentant king met with instantaneous death. The grief-stricken queen also collapsed and died. Kaṇṇagi cursed the city to be destroyed in flames, and removed herself to a hill in the Chera land where she spent fourteen days under a *terminalia tomentosa* tree (*Ponne,* as it is called in Tamil, corresponding to the *śālaparṇi* of Sansktit). On the fourteenth day, she ascended to heaven.

Presented in a high-flowing literary style with flashes of the sentiments of pathos and valour interspersed, the work abounds in dramatic style, especially in the dialogues among characters prominently sketched in the poem. The songs sung by several tribals introduced into the work are also dramatic in form. The work has thus been often described as a dramatic poem in Tamil. The folk-traditions of Tamilnadu which the poet has drawn upon quite extensively have enriched the work, in which four out of the thirty chapters (called *patala-s*) deal exclusively with such folk-songs and folk-dances. The songs of the tribe of hunters worshipping Kāli, of the herdsmen worshipping Kṛṣṇa, and the songs and dances of other tribals of the hilly regions, are all tinged with literary embellishments and included in the work by the poet.

Ilangovaḍi put to use several stanza-forms, which his predecessors had earlier adopted and given up, by infusing them with a new content to express a variety of emotions and moods. He made another departure also from the beaten track of Tamil poetry by choosing his hero and heroine from the merchant class and not from the royalty. Another significant aspect of the poem is the portrayal of Mādhavi, the courtesan, as a respectable member though belonging to a group chafed

at in society. It is unusual for a Jain saint like Ilangovaḍi to extol the householders' status while depicting the loyalty and faith of Kaṇṇagi. That the poem has been composed without a villain in its plot is yet another notable feature of the poem. For these and a variety of other reasons, *Śilappadhikāram* has a unique place in the sphere of Tamil literature.

Simhachalam A hill situated at a distance of about 15 kilometres from Vishakapattanam in Andhra Pradesh, *S* rises to a height of 800 feet. On the hill is an ancient temple dedicated to Narasimha. Squarish in structure, the temple has ninetysix pillars with beautifully carved sculptural images. A spring of fresh water, allegedly possessing medicinal qualities, is another feature of this hill.

According to a mythical legend associated with the temple, it was constructed by Prahlāda himself after he was saved by Narasimha, to appease whose wrath was applied sandalwood paste. An annual festival at the temple is called the 'Sandal-paste festival' even today.

The image of the deity here is bedecked with golden ornaments and pearls. Among them is a luxurious diamond donated by Krishnadevaraya to commemmorate his victory against the Kalinga king. The walls and pillars of the temple contain many inscriptions which are of some interest to historians.

Singabhupala Belonging to the dynasty of the rulers of Venkaṭagiri, *S* belonged to *c.* 1400 A.D. and had his capital at Rachakonda. Besides being a patron of letters; he was himself a Sanskrit author. The *Rasārṇava sudhākara* is his work on dramaturgy which deals in three chapters the canons of dramaturgy. The importance of this work also lies in the fact that it quotes several works and authors of an earlier period and thus serves as an important reference work of Sanskrit literary history,

Singararya Author of the first ever play in Kannada called *Mitravindā Govinda, S* was in the Court of Chickadevaraja Wodeyar of Mysore during the 17th century. His play is actually a translation of the Sanskrit play *Ratnāvali* though the author himself nowhere acknowledges it. He has changed the names of the original and has made Krishna the hero. Except for a few minor changes in the plot, which also are by way of no improvement, the play is identical with the *Ratnāvali.* The only distinction of the author consists in his employment of a lucid Kannada style in the play. His other distinction is that he was the teacher of Honnamma *(q.v.)* who was a female attendant in the Court and who subsequently authored the *Hadibadeya Dharma.*

Singaravelu Mudaliar (1855-1931) A pioneer in the field of the preparation of an encyclopaedia in Tamil, *SM* is the editor of a compendium called *Abhidāna Cintāmaṇi,* which is an improvisation of the *Abhidāna Kośam* which had been compiled by Muthu Thambi Pillai in 1902. The latter gave copious details on literary items exclusively, while the *Abhidāna Cintāmaṇi* is more comprehensive in its scope. It is significant that a vast project like this was undertaken and executed single handedly by *SM* in about twenty years and the work was published by Madurai Tamil Sangham.

Sistu Krishnamurthy A Telugu poet of the early 19th century, he has authored works in both Sanskrit and Telugu. The *Campū* compositions *Sarvakāmadā Pariṇaya*, the *Pañcatantra* and a treatise on the ethical code for women are among his Telugu works. His *Harikārikalu* is a work on Sanskrit grammar for beginners. He has also authored a Telugu commentary on *Vasucaritra.*

Sitharamasastry, Mysore Born in 1867 in Mysore, *MS* had his Sanskrit education under profound scholars of the period and took to authorship in the Sanskrit and Kannada languages. Among his works are *Kṛṣṇodantataraṅgiṇi*, *Maisāru*

Deśābhyudaya campū, *Kṛṣṇarājavaṃśāvalivijaya*, etc. The two works on the Mysore Royal Court and the development of the State under the Mysore kings are highly laudatory in character and conduct the reader through the State introducing him to the centres of tourist attraction and developmental activities in the State. To some extent it serves as a handbook of the State as presented by a member of the court admiring the generosity of Mysore kings.

Sittannavasal Located near Pudukottai in Tanjore district of Tamilnadu, *S* is known for its caves carved during the 7th century. Mahendravarma and Narasimhavarma of the Pallava dynasty must have supported the carving of these caves, which have paintings in the Ajanta style. Represented here are the *Gandharva*-s and *Apsara*-s, the bull, elephant and other animals, birds and dancers in different poses. Also represented here are decorative sketches of various types. One particular painting of a pond with lotuses, swans, fish and images holding the lotus in their hands, is considered to be a representation of the Jaina doctrine. In fact the caves are often described as Jaina caves. Discovered in 1919, these caves are sometimes rated as being on par with Ajanta caves with respect to the artistic features.

Siva (Subramanya Shiva) (1884-1925) He was one of those Tamil Poets who did yeoman work as a fierce fighter in the freedom struggle and faced many a hardship in life as a consequence of it. Among those who were instrumental for giving the widest circulation to the poems of Subramanya Bharathi *(q.v.)* in the whole of Tamilnadu and even outside, Shiva occupies a position of honour. He ran many newspapers, wrote articles on problems of nationalism, and created a love for literature among the ordinary people of Tamilnadu. He has authored more than thrity works. Many are his essays breathing honour and courage written under his pseudonym *Palaiva Nāradar* (Ancient Nārada). An ardent follower of Tilak, he has also written plays on the lives of Shivaji and Tejsingh.

Sivajnana Swamigal Belonging to the 18th century, he was born in Vikramasinghapuram of Tiruelveli district of Tamilnadu and distinguished himself as an eminent author and scholar in the range of Tamil literature. Taking to asceticism very early in his life, he first authored *Pañcākṣara deśigar mālai* concerning the chief of the Tiruvaduturai mutt. An adept in Tamil grammar, he next attempted a revision of the commentary on the Nannūl *(q.v.)*, a classic among the grammars of Tamil language. He also authored the *Tolkāppia mudalsūttira virutti*, a work critically discussing grammatical aspects of the Tamil language. Translator of Annambhaṭṭa's *Tarkasaṃgraha* into Tamil, he wrote the first part of *Kāñcīpurāṇam*, later completed by his pupil Kacchiyappa Munivar *(q.v.)*. He is also renowned as the author of *Someśwar mudumoli veṇbā* which explains the teachings of the *Kural* while quoting the lines of *Kural* itself. His best work is considered to be a commentary on the *Sivajñana bodham*, a philosophical work of great maturity.

Sivakotyacarya See under *Vaḍḍārādhane.*

Sivaprakasar Among the prominent Tamil poets of the 17th century is Śivaprakāśar who professed the Veerashaiva religion and led the life of a recluse. He lived at the mutt founded in Turaimangalam. He composed a poem in the *Kovai* form and another in the *Kalambaka* form on Tiruvengai where he stayed in a mutt founded by himself. He composed several poems in different poetic forms on his preceptor. His didactic work is *Nanneri.* Of the 23 works composed by him, the more significant ones are *Nālvar Nānmaṇimālai* and the *Prabhulingalīte.* The former is in forty verses, ten each devoted to eulogise the four great predecessors of the author, Tirujñāna Sambandhar, Tiruvāvukkarasar, Sundarar and Māṇikkavācakar. The latter is a poem in praise of the Saiva religion, with Allamaprabhu *(q.v.)* for its hero.

Sivaprakasha Swamigal, Karapatram (1874-1918) A Tamil scholar who wrote profusely on the Upanishadic doctrines in

Tamil, Karapatram obtained that name because of the ascetic life that he led. It would appear that he begged for alms while devoting himself to his studies and preaching. The outstanding feature of his interpretation of ancient lore is that he vehemently denounces untouchability and casteism as alien to the Upanishadic teaching. Among his works are *Vedānta manana Cintāmaṇi* and the *Mahāvākya rahasyam.*

Sivasankara Sastri, Siddhanti (1864-1942) A scholar in Kannada, Sanskrit and Telugu, Siddhānti of Karnataka worked as a pundit at the Madras Christian College and the Madras Presidency College for about thirty years. Among the early champions of the Kannada language and votaries of education through the Kannada medium, he is the author of such works as *Saduddeśa pañcaka, Karṇāṭaka Nalopākhyāna, Abhinava Kādambari* and *Śrī Śankara Kathāmṛtam.*

Sivashankara Sastry In the history of modern Telugu literature a literary club of scholars called the 'Sāhiti Samiti' has played a preeminent role in giving a shape to modern Telugu literature, especially its poetry. It was in 1917 that this was founded by *SS* and a few of his associates. Apart from being a founder of this club of literary scholars, Sastry was an author of repute in Telugu. As one deeply learned in Sanskrit, Telugu and a few other Indian languages, Sastry acted as almost a guide to a whole generation of young modern poets in Telugu. His epoch-making work was a lyrical composition under the title *Hṛdayeśwari* which attracted a host of young poets of the early 20th century by its theme and style.

Sivavakkiyar One of the Tamil poets belonging to the 'Siddhar' tradition, *Ś.* is next in importance only to Tirumūlar *(q.v.)*. His work shows him as a rebel against religious orthodoxy and sacerdotalism, as a result of which his work consisting of over five hundred stanzas remained ignored for long. He heaps scorn on the practice of idol worship besides repudiating the authority of the Veda-s and Agama-s and questioning the sanc-

tity of temples. His vitriolic language in the criticism of caste hierarchy might have added to his being consigned to oblivion by tradition. Still, it must be noted that like the other Sidd-har-s he extols lord Śiva and His worship.

The *Guruparampara Prabhāvam* containing the traditional account of the lives of religious teachers of Vaishnavism mentions that Tirumalisai Alwar was originally a Śaivaite named Śivavakkiyar.

According to this source, he was the son of a sage named Bhārgava and an 'apsarā' women named Kanakāngi. The child was brought up by a bamboo-cutter, Tiruvalar, and was converted to Vaishnavism by Peyalwar from his earlier Śaivism. Having been mentioned by Paṭṭinatbār *(q.v.)* of the 10th century A.D. It is reasonable to suppose that the present author belonged to the late 9th century, if not earlier.

The tenor of his poem is broadly philosophical though it is often averred that his style is 'at times vulgar'. His bluntness of expression and the use of common speech for his poetry together with a few lurid passages which speak contemptuously of sex and biological facts of human birth have obviously caused enough revulsion for his work among critics, both ancient and modern. But it is usually conceded that his poetry shows marks of lucidity, directness, force and brilliance in language.

Somadeva A Jain author of the 10th century, *S* was in the court of the Cālukyan prince Arikesari. His *Yaśastilaka campū* is a Sanskrit work in seven chapters narrating the story of Yaśodhara, the king of Avanti. His conversion to Jainism following the machinations of his wife, his assasination and rebirth have all been narrated with emphasis on the Jain doctrine. In fact, part of the text is usually considered to be an explanatory treatise on the sacred text of Jainism.

Some of the names of the Sanskrit authors of the earlier times mentioned by him are known only through these references. Their works have not come down to us. Another work of *S* is the *Nītivākyāmṛta* based on Kauṭilya's *Arthaśāstra.* Yet another work of his is the *Mahendramātali-sanjalpa,* presumably

in the form of a dialogue on the doctrines of Jainism, but it has not come down to us and is known only through a reference in the *Nītivākyāmṛta*.

Somanatha Author of *Rāgavibodha*, a treatise on music composed in 1609, he belonged to Andhra Pradesh, although it is not certain where he was when he composed the work. He has authored a commentary on the work himself. Pandit Bhatkhande considers him as a prominent musicologist of the northern tradition.

He takes twenty three tunes as the principal ones from which other tunes are derived, but he deals with sixty-six tunes altogether. His discussion of the tunes of the Karnatic style of music varies from that of Rāmāmātya *(q.v.)*. The derived tunes mentioned by *S* are seventy-six.

Somanatha, Jagaddala A Jain poet of the 12th century A.D. who has authored a work on medicine in Kannada under the title *Karṇāṭaka Kalyāṇa Kāraka*, *JS* mentions that his work was revised by Sumanobāṇa Kavi and Abhayacandra Siddhānti. His is the first work of its kind in Kannada excepting Kīrtivarma's *Govaidya* of about 1100 A.D. At the beginning of his work he pays his obeisances to Candranātha, the Siddha-s, Saraswati, Abhayacandra, and others. The work which is in thirteen chapters is mainly based on the Sanskrit work *Kalyāṇakāraka* by Pūjyapādamuṇi, as the author himself mentions. He, however, adds that he has drawn from ather sources also like Caraka, Vāgbhaṭa and Siddhasāra. The special claim of the author is that he has made his prescriptions devoid of liquor (madya) and meat (māṃsa). He extols the science of medicine as something that is good for the people and also details certain categories of people to whom medicine may not be administered, like the cruel, the evil-wayed, the jealous, the egoistic, etc.

After an introductory chapter, the work elaborates on the seasons, the collection of medicinal herbs, the elements, food, and so on and describes the symptoms of a variety of ailments. The prescriptions follow in the sixth to thirteenth chapters.

The work has not seen the light of the day yet and the extant manuscripts show some variants in reading. It is likely to prove to be a useful compendium in the field of medicinal literature when edited and published.

Somanatha, Palkurike A Telugu poet of the latter part of the 12th century, *S* is a prolific writer in Kannada and Sanskrit as well. It is as an exponent of the Veerashaiva doctrine that he distinguishes himself as a Telugu poet. Important among his Telugu works are *Paṇḍitārādhya Caritramu*, *Basava purāṇam* and *Anubhavasāram*. One hundred verses addressed to Basava under the title *Vṛṣādhipati Śatakam* is the first among the century of verses in Telugu. Excelling in the composition of poetry in the couplet form in Telugu, he exhibits his mastery over languages deftly by interspersing verses in those languages in his works. Rather emotional in style, he devoted all his poetic talents for the propagation of religion.

Somanathapura Not far from Mysore is Somanāthapura where stands the Keśava temple which is a typical and complete example of the style of Hoysala architecture. It is a triple shrine in the shape of a cross with only one entrance on the east set within a rectangular courtyard surrounded by sixty-four cells. As an early observer recorded, "so well balanced and finely proportioned are its parts that no element obtrudes or is out of place, and although the three stellate towers are only 30 feet high they are fully in accord with the rest of the building".

Sravanabelagola See under *Gommaṭeśwara.*

Sreekantiah, B. M. (1884-1946) Deeply versed in English, Kannada, Tamil and Sanskrit, *BMS*, a renowned professor, developed the comparative method of study and criticism in literature. It was his publication of the Kannada translation of a number of romantic poems of 19th century English literature in an anthology entitled *Ingliṣ Gītegalu* in 1926 that heralded what is called the *Navodaya* trend in Kannada poetry. Very

well acquainted with the metres of Sanskrit, Kannada, Tamil and English, B.M. Sri devised a novel metrical form in Kannada for these poems. He then published an anthology of his own poems entitled *Honganasugulu.*

B. M. Sri's contribution to Kannada drama is indeed immense and drama was the area to which he was specially attracted. His adaptation of the *Sāhasabhīmavijaya by* Ranna *(q.v.)* in *Gadāyuddha*, the transcreation of Sophocles's *Ajax* with Aśvatthāman of the *Mahābhārata* as the tragic hero, and a translation ofAeschylus in his Pārasikaru are all of unique value in the range of Kannada drama.

Poet, critic, and great connoisseur of literature, he published *Kannaḍa Bāvuṭa* which serves as a good guide to those who wish to acquaint themselves with the tradition of poetic power in Kannada langauge. He also founded *Kannaḍa Nuḍi* as an organ of the Kannada Sahitya parishad.

Sridhara Menon, Vailopillil (b. 1911) An accomplished Malayalam poet, *SM* hardly ever attempts descriptive poetry. Highly eloquent in style, his poetry has problems of contemporary life for its subject-matter. And yet, it is a search for fundamental values that the poet is after. His "Assam Panikkar" is a poem which portrays the desperate life of poverty of an average man in Kerala during the war. "Sahyaṇḍe Magan" and "Māmbalam" are two of his remarkable poems. Among the anthologies of his poems are *Kannikoytu, Śrīrekha, Kuḍiyolippikkal* and *Oṇappāṭṭugal.*

Rishyasringam and *Alexandrum* are his two plays. His *Kaipa Vallari* won the Kerala Sahitya Academy award in 1965, while his *Vida* won the national award in 1971. He also won the Soviet Land Nehru award in 1969.

Srikalahasti A Śaivaite pilgrim centre on the banks of the Suvarṇamukhi river in the Chittoor district of Andhra Pradesh, Kālahasti is often referred to as the "Kailāsa of the south",

perhaps because it is situated near a hill called the Kailāsagiri. The famous ancient temples of Kālahastīśwara and Jñāna Prasannāmbikā have made Kālahasti a pilgrim centre. Besides, the Vāyuliñga temple is located here. The latter had received munificent donations from the Pallava, Chola, and Vijayanagar Kings at different times.

The historical records about Kālahasti are rather scanty, but there are several legends about this place recounted in the Śaiva Purāṇa-s. The renowned Tamil Śaiva saints Sambandhar, Appar, and Sundaramurthy are stated to have visited the temples of Kālahasti. Śankarācārya and the Tamil poet Nakkirār also are said to have offered worship here. Kālahasti formed part of the Sātavāhana, Pallava, Chola, and Vijayanagar kingdoms during different periods in history. It was during the reign of the Pallavas that temples in stone architecture were constructed here, it is presumed. Certain inscriptions of the Chola period suggest that Kālahasti was an important pilgrim centre even during those early times and that the main temple had been extended under the Chola king Kulottunga I. Under Krishnadevaraya of Vijayanagar fame, the Kālahasti temple was further expanded. The tower and the hundred-pillared *maṇṭapa* are said to belong to this period. Achyutaraya who succeeded Krishnadevaraya was anointed to the throne at at Kālahasti, and a *maṇṭapam* in his name was constructed here during his reign.

Srikantiah, T. N. (1906-1966) Popularly known as 'Tīnamśrī" *TNS* had translated an English poem into Kannada even as a high school student. "Mitravilāpa" was his first original poem in Kannada. In 1932 he published his collection of poems under the title *Olume*, the first of its kind in modern Kannada poetry containing tender and touching love poems.

His fame as a researcher and textual critic rests on the editions of *Nambiyaṇṇana Ragale* and *Rannana gadāyuddha saṃgraha*, while his *Bhāratīya Kāvyamīmāṃse* is the best history of Indian literary criticism to date in Kannada. He has also translated any number of stray verses (*muktaka*-s as they are called) from

Sanskrit into Kannada. His adaptation in Kannada of Viśākhadatta's *Mudrārākṣasa* is among his other major works. Author of many research articles on a variety of topics, *TNS* was an able exponent of comparative aesthetics as his posthumous publication '*Imagination in Indian Poetics and other Literary Essays*' in English (pub. 1980) amply demonstrates. One of the closest disciples of M. Hiriyanna (*q.v.*), he carried forward the traditions of his master's scholarship in every discipline in which he worked. Also an adept in modern linguistics, he was visiting professor of linguistics in several American Universities.

Srikantha Sastry A Sanskrit author of the 19th century, *SS* belonged to Chamarajanagar near Mysore. Taught by his father during his early age, the Veda and other allied subjects, he proceeded to Mysore and had his higher education in grammar, logic and Vedanta in Mysore. He is the author of a useful primer on Sanskrit grammar called the *Dhāturūpaprakāśikā*. An interesting literary attempt of his is the translation of *Arabian Nights* into Sanskrit, which unfortunately is not extant today.

Sringeri On the left bank of the river Tunga in the Chickamagalur district of Karnataka it is adjacent to a hillock called *Śṛngagiri*. The *Rāmāyaṇa* mentions that Ṛṣyaśṛnga had Śṛngagiri for his birth-place. It became an important centre of pilgrimage after Śankarācārya founded a mutt here during the eighth century. Also founded by him here was the temple dedicated to Śāradāmbā. It was an idol of the deity made in sandalwood that Śankara placed here for worship. It is said that *Śrīcakra* was also placed by him at the temple for worship; Sureśwarācarya was anointed head of the mutt here during Śankara's times and the line has continued since uninterruptedly. Vidyāśankara was the head of the mutt during the 14th century and to commemmorate his headship was constructed the Vidyāśankara temple by Vidyāraṇya in 1336 when he was the head of the mutt. It is well known that the latter was instrumental in founding the Vijayanagar empire. It was also during his tenure that the golden idol of Śāradāmbā was

installed in the place of the one made of sandalwood. There are several records of endowments made to this temple at different times; besides, some twenty inscriptions of the Vijayanagar period have been found here. Hyder Ali and Tipu Sultan who ruled Mysore during the 18th century also showed great regard for Sringeri.

Srinatha A prominent name in the range of Telugu literature is that of Ś whose manifold ways of poetic expression have won him equal popularity among the scholars and the commoners alike. There is hardly another name in Telugu literature which has a singular attraction of its own as that of Ś. Belonging to the late 14th and early 15th centuries, he was patronised by Prouḍhadevarāya of Vizianagar and yet he lived a life of abject poverty during different periods of life. The stray verses *(cāṭu padya)* of Ś on a variety of topics are easily the most popular among the verses of this category in Telugu.

The reputation of Ś among scholars rests on his longer independent poetical works, especially his *Krīḍābhirāman* which depicts life in the township of Warangal during his days. This is a romantic poem of subtle beauty having not many equals to it, either in scope or in execution. Ś has translated Śrīharṣa's *Naiṣadhakāvya* into Telugu and it retains all the depth and technicalities of the original. Another of his popular works is *Palnāṭi Vīracaritram* which narrates the story of the heroes of Palnāḍu, forming part of the present Guntur district in Andhra Pradesh. A collection of four stories about Śiva written in the *prabandha* style is *Haravilāsamu*, the material for which has been borrowed from Kālidāsa, Bhāravi and the *Purāṇa*-s. Among his other works are *Bhīmakhaṇḍam*, *Kāśikhaṇḍam* and *Śivarātri mahātmyam*. Among the works attributed to him but now lost are translations of *Saptaśati*, *Marutrāt Caritram* and *Paṇḍitārādyha Caritramu*.

A point to be noted about the best known work of Ś namely *Krīḍābhirāman* is that it is styled *Vīdhināṭakam* (street play) in Telugu. Strictly speaking it is more a dramatic monologue than a street play. Here one of the characters recounts his

experiences in Warangal to another character who is only a listener. A versatile poet, Śrīnātha remains immortal in the world of Telugu literature.

Srinivasa Chakravarthi (**b. 1911**) Belonging to the Krishna district of Andhra Pradesh, *SC* is a well-known Telugu poet, playwright and actor. Trained in the art of dramaturgy on the basis of the classics on the subject, he took to the theatre right from his early days. He worked as assistant editor of a Telugu daily and later a Telugu weekly for some time. One of his significant contributions to the theatrical movement in Telugu is a translation of Stanislavasky's work *An Actor Prepares*. In 1946, he published a treatise entitled *Nāṭyaśāla* dealing with the activities of the theatre. He has also authored a number of other works on the history of Telugu drama, acting, teaching of histrionic skills, etc. Among his plays are translations of well-known classics of such dramatists as Gorky, Chekov, Tagore, Pushkin, etc. He was Principal of the School of Drama in Vijayawada for a long time.

Srinivasa Dikshita A contemporary of Appayya Dikshita *(q.v.)* *SD*, a Sanskrit author of versatile learning, is better known under the name of Ratnakheṭa, a title conferred on him by a feudatory of the Chola king. His works on philosophy and other sciences are indeed many. Besides, he is said to have authored eighteen plays and sixty poems. Among them are *Bhaimī pariṇaya*, a play, *Bhaiṣmī pariṇaya*, a *campū*, *Sāhitya sanjīvinī*, *Kāvyadarpaṇa* and *Rasārṇava*, works on rhetorics. *Bhāvanāpuruṣottama*, composed at the instance of the Naik king of Gingi, is an allegorical play.

Srinivasa Iyengar Ramnad (1867-1919) The most prominent among the pupils of Patnam Subramanya Iyer *(q.v.)* in the Karnataka musical tradition, *RSI* had English education to begin and later became proficient in Tamil, Telugu and Sanskrit. Recognising his musical talent, the king of Rāmanāḍ made arrangements to have him trained under Patnam Sub-

ramanya Iyer. A musical composer of some eminence like his teacher, he has a few *varṇa*-s *(q.v.)*, *kṛti*-s *(q.v.)* and *jāvali*-s *(q.v.)* to his credit. The speciality of his compositions is that they are highly powerful in the expression of emotions. Among his pupils is Ariyākuḍi Ramaunja Iyengar *(q.v.)*, who was the most brilliant among the contemporary musicians in the Karnataka style.

Srinivasa Murthy M.R. (1892-1953) Although originally a student of science, Srinivasa Murthy specialised in old Kannada literature and had a flair for introducing literary elements into his teaching of science. Coming under the influence of B. Venkatacharya *(q.v.)* for his literary creations, he wrote his first novel *Sāvitri* with the ways of life of Karnataka for its main background, while his *Dharmaduranta* centres round the conflict of religious conversions in the reign of Tipu Sultan.

In the world of Kannada letters M.R. Sri's position rests on his play *Nāgarika* which focuses attention on the tribulations of a mind on witnessing the ruins of the Vijayanagar empire at Hampe. His *Vacanadharmasāra* and *Bhaktibhaṇḍāri Basavaṇṇa* are contributions to the understanding of Veerashaiva religion in its origin and evolution. Something of the delightful experiences of his as a teacher emerges in delectable style in his *Rangaṇṇana kanasina dinagalu*. *Kaviya solu* is a collection of his poems.

Srinivasa Rao, Kolachalam Like Dharmavaram Krishnamacharya *(q.v.)* whose contemporary he was, *KSR* distinguished himself in the sphere of Telugu drama not only as a playwright but also as the founder of a theatrical company which presented its plays throughout the length and breadth of Andhra. Among his plays are *Sunandinī Pariṇaya*, *Vzianagararājya pathanam*, *Sulthana chandabibi*, *Pratāpākbarīya*, etc. It is essentially as an author of historical plays that Srinivasa Rao has earned reputation in the world of Telugu drama. His play on the fall of Vizianagar was the first historical drama to be written in Telugu and his early works are all based on

historical themes. Later, however, he authored a few mythological plays also, among which are *Madālasā*, *Pādukā paṭṭābhiṣeka*, and *Prahlāda.* He is also the author of a few plays with contemporary social themes. *Nachiparty*, *Āchāramma kathā* and *Anyāya dharma purimahimā* of his belong to this category.

Srinivasa Sastri V.S. (1869-1946) Starting as a teacher V.S.S. Sastri gained a national stature and won the title of "Right Honourable" from the British government that then ruled in India. Joining the "Servants of India Society" in 1907, he became its President after Gokhale, and served as a member of the Madras Provincial Assembly as also of the Central Assembly. A keen student of political science and the History of Constitutions, he participated in the movement leading to the evolution of the Indian State.

A reputed orator, V.S.S. Sastri attracted the attention of all at the 1921 conference of the Commonwealth as the Indian representative. In the League of Nations and the International Conference at Washington also he acted as the Indian representative and outlined the different facets of Indian culture at these meetings. He was appointed Agent-General in South Africa by the then Indian Government in 1926, in which capacity he struggled to improve the conditions of Indians in South Africa. He participated in the Round Table Conference of 1930-31, too. Between 1935 and 1940 he was Vice-Chancellor of Annamalai University.

Among his scholarly works is the two-volume *Lectures on the Rāmāyaṇa*, an incisive and critical study of the epic of Vālmīki.

Srinivasulu K. (b. 1923) Formerly art director at the Bessant Theosophical School, Adyar, Madras, *KS* held several positions in the field of Fine Arts. Having participated in several exhibitions of Indian art in India and abroad, he has won high reputation as an artist. Among the exhibitions in which he has participated are the Indian Art Exhibitions held in Washington in 1947 and the subsequent ones held in Australia, Soviet Union, Poland, China and Japan. His one-man show

at Madras in 1954 has been followed by several more one-man shows by him at different centres. Renowned for the copies that he has made of the paintings of Lepakshi *(q.v.)* and the Chola frescoes at Tanjore, *KS* has executed murals for many public buildings in the country. He is represented in various private and public collections in India and abroad including the National Gallery of Modern Art, New Delhi.

Sriramamurthy Gurajada (1851-1899) The first ever to author a history of Telugu literature, he is a significant chronicler in Telugu and a creative writer, too. Among his works are *Citraratnākara, Kalābhāṣiṇi, Timmarasu,* etc. Starting as a clerk at the Kakinada sub-court, he became in 1818 a scholar at the Vizianagaram Court. It was here that he translated Shakespeare's *Merchant of Venice* into Telugu and authored *Lives of the Deccan Poets.* The latter was published in a comprehensive book form in 1893, the same having been serialised between 1876 and 1880 in *Prabandha kalpavalli.*

Sriranga (b. 1904) A thought-provoking dramatist of contemporary times in Kannada, Rangacharya Vasudevacharya Jagirdar is better known by the name in which he has published his plays, namely Śriranga. His first play was *Udara Vairāgya* published in 1929. Śriranga's many-sided contributions to Kannada literature include novels, essays, biographies, translations, critical evaluations, linguistic studies, etc., besides the plays for which he is best known. More than seventy one-act plays have been written by him. Among the early plays which won him wide reputation are *Harijanwāra, Samsāriga Kamsa, Narakadalli Narasimha, Sandhyākāla,* and *Jarāsandhi.* Tackling social problems by vivisecting them with critical acumen Śriranga has always displayed novelty in the making of his plots and in the forms given to the plays. *Kelu Janamejaya, Ranga, Bhārata,Śatāya gatāya,* and *Swargakke mūre bāgil*('Heaven has only three doors')are among his well-known innovative experimental plays. Many of his plays have been translated into other Indian languages and also staged successfully.

Śriranga is a fine actor and director in addition to being a dramatist. The theatre is his life. It might incidentally be noted that he has authored a work called *Śāradeya Samsāra* on linguistics. *Gītāgāmbhīrya* is his work on the *Gītā*, while *Prakṛti puruṣa* and *Viśwāmitra sṛṣṭi* are his novels. He has also written a detective novel entitled *Bharamappana Bhūta*. His *The Indian Theatre* is a comprehensive discursive study of the evolution of dramatic art in India since early times. His critical study entitled *Kālidāsa* won the Central Sahitya Academy award in 1971. In 1972 he was awarded the title of "Padmabhushana" and in 1973 he was named Chairman of the Central Sahitya Academy.

Srirangam Standing on the banks of the river Kaveri (Cauvery) to the far south in Tamilnadu is *S*, which has a temple dedicated to Ranganātha. Additions to the original temple-complex having been made by the Nayaks of Madura, it is by far the largest among South Indian temples, the central *sanctum* being surrounded by seven high walls in the form of concentric enclosures *(prākāra*-s*)*. The outermost wall is a rectangle 2880 feet by 2475, the three outer enclosures being as much parts of the surrounding town as of the temple and being ramarkable only for some of their high-rising towers *(gopura*-s*)*. The temple proper begins with the fourth outer enclosure measuring 1235 feet by 849 feet, and has towers on the north, south and east, the last being the finest and largest in the whole scheme. Near this tower at the north-eastern angle of the fourth enclosure is the hall of a thousand pillars 500 feet by 160 feet. The next enclosure leading to the main entrance contains two tanks named after the Sun and the Moon. The second enclosure from the shrine contains pillared halls with a long processional passage on the western side. The innermost enclosure measuring 240 feet by 181 feet has an entrance on the southern side, the sanctuary itself being a circular chamber set within a square compartment and su-

rrounded by a larger rectangular chamber. A golden domical *vimāna* projecting above the flat roof indicates the position of the shrine.

Srirangapattana An island township near Mysore in Karnataka by virtue of the river Kaveri dividng itself into two streams just before it and converging just after the township, it has been a place of prominence in history. It was in 894 that a feudal subordinate of the Gangas *(q.v.)*, Tirumalayya, got a temple dedicated to Ranganātha constructed here and named the township as Srirangapaṭṭana. The Vijayanagar kings annexed it to their territory and built a strong fortress round the township although it had the natural protection of the river on all its sides. The monarchs of the Mysore Wodeyar dynasty made it their capital. The Marathas had stormed the fort once, while the Sultan of Bijapur always had an eye on it. It fell to the English during the 18th century when Tipu Sultan was subjugated by them.

Apart from the ancient temple in front of which stood Tipu's palace once, there is a famous mosque also inside the fort. Not far from it to the east is the Dariyadowlat *(q.v.)*, the summer palace of Tipu Sultan. About two kilometers further to the east are located the graves of Hyder Ali and and Tippu Sultan. One of the earliest of churches in South India is also to be seen here. About three kilometers to the west of the town is Ranganatiṭṭu, the most famous bird sanctuary in Karnataka.

Sri Sailam Legend has it that the king of Chandraguptapura was infatuated by his own daughter, Candrāvati, who, disgusted with her father's unseemly behaviour, left the house, cursed him, and went to Śri Śaila. Another legend says that among her cows was a milching one which did never yield any milk. On investigation it was found that it bathed the image of Śiva, the phallus, with her milk. She got a temple constructed at this spot and it is none other than the Mallikārjuna temple of Śri Śaila, where this legend is presented

through the paintings on the wall.

Standing on the banks of the river Krishna, it, also called Śrī Parvata, and is in the Kurnool district of Andhra Pradesh. It is often referred to as the "Kailāsa of the south". The phallus image here is considered to be one of the *Jyotirliṅga*-s and the idol of Naṭarāja is unique. The place is reckoned as a prominent centre of pilgrimage for the Veerashaivas. Akkamahādevi *(q.v.)* is said to have obtained emancipation here. The Buddhist saint Nāgārjuna is said to have lived here, for which reason it has become a centre of pilgrimage for the Buddhists,

Sri Sri (b. 1910) Srirangam Srinivasa Rao, more popularly called Śrī Śrī, is one of the prominent trendsetters in Telugu literature of the 20th century. With a varied contribution to the world of Telugu letters, he is a poet, critic, a short story writer and a dramatist. As a poet he is a curious amalgam of the serious, comic and the experimental. A radio playwright of the highest rank, he is at home with the theatre and the film world too. As a short story writer, he was among the first to introduce the stream of consciousness technique into the realm of Telugu short story. Considered to be an enigma both in the world of letters and politics, he is adjudged an extremist in both by a few critics. An ardent Maoist in politics, he is a rebel and a non-conformist in literature. Well-versed in the Sanskrit and Telugu classics, he sometimes employs a Sanskritized vocabulary and a rhythmic and onomatopoeiac style. Introducing James Joyce and Dylan Thomas to the Telugu readers long before they became known in academic circles elsewhere, he also translated Baudelaire, Martinetti, Salvador Dali, Andre Breton and other experimentalists into Telugu. A polyglot, he is always drawn towards the fresh without getting unduly imitative.

Among his prominent writings are *Prabhava*, *Mahāprasthānam*, $1+1=1$, also called *Caturasram*, *The Revolt of the Gramophone Records*, *Carama rātri*, *Mūḍū yābhailu* and *Khaḍgasṛṣṭi*. He won Soviet Land Nehru award in 1966 and visited the Soviet

Union during that year. He visited China in 1976. Earlier, he had paid a visit to Sweden in 1954 as a member of the delegation of the World Peace Council.

Sruti One of the chicf ingredients of music including Karnataka music is the *Ś*, by which is meant the tonal pitch, micro differences of which are possible in variations. As Indian music has grown along the lines of melody and not so much on harmony and transposition, the pitch levels in music have become significant and hair-breadth distinctions necessary. These differences are measured and indicated by assigning them *śruti* values.

Literally it means "to heal" or "that which is heard". In musical connotation, it indicates the interval which can be just auditorily preceived between notes. Though theoretically such levels of pitch may be considered infinite, in practical terms there are twenty two levels of pitch enumerated and distributed within a span. Like the seven notes having their own names, it also has its own names divided into five classes based on their aesthetic connotations.

As a music critic has put it, *śruti* is the mother while *laya* is the father of music and the two together "make for the unison which inspires ideas of beauty and mysticism".

Subbaiah Naidu (1895-1962) *SN* developed a special attraction for drama and the theatre from his early days and joined a dramatic company of the then fairly well-known actor of Mysore, M. V. Madappa. He then worked in a few other companies, playing female roles mostly. After joining the Gubbi company of G. H. Veeranna *(q.v.)*, *SN* started playing other roles, too, and came to limelight as a great actor. With another stalwart of the theatre, R. Nagendra Rao, he founded the "Sāhitya Sāmrājya Nāṭaka Maṇḍali" and toured in Karnataka widely.

Entering the filmworld with a storm, *SN* shone even more profusely in the theatre. Ever given to experiments, he always came out with novelties in his acting and won the hearts of

the theatre-lovers increasingly. He was honoured by the Central Academy of Music and Drama with an award towards the end of his life. The State Academy had decided to honour him with its award for 1960-61, but Subbaiah Naidu passed away without being a recipient of that award.

Subbalakshmi, M. S. (b. 1916) Easily the most popular and reputed, as also melodious and artistic, in the world of Indian music, *MSS* was born in a family devoted to music and grew to be a person with music as the very breath of her being. Among the artists in the sphere of Karnataka music today hers is the tallest personality. Ranking very high as a singer since her teens, she has the distinction of being the youngest musician to be invited for public recitals by the Music Academy in Madras. With an individual uniqueness and a rare creative imagination, she has several titles to her credit, 'Kokilagāna' being one conferred on her by a discerning public. Making her home in Madras, she has been contributing richly to the cultural life of India, especially in the south. She has had the distinction of giving a concert at the United Nations and in many of the choicest international gatherings.

Subbarama Dikshitar (1839-1906) *SD* had his initiation into Karnataka music at the hands of his grandfather who taught him the playing of the *vīṇā*. A musical composer from an early age, he was the court musician of Ettiyapuram for long. Coming into contact with Chinnaswami Mudaliar *(q.v.)* through the journal "Oriental Music in European Notation" founded by the latter, *SD* scored many songs in Telugu with elaborate explanations. His *Sangīta Sampradāya Pradarśini* in two volumes, published in 1904, covers a wide range of subjects in about 1700 pages. Treated therein are biographies of eminent musicians and musicologists, grammar of Karnataka music, types of tunes *(rāga)*, guides to *vīṇā* playing, etc. It is a work which is a veritable landmark in Karnataka musicology. Numerous compositions of Venkaṭamakhi *(q.v.)* and about 230 compositions of Muthuswami Dikshitar *(q.v.)* have been included in

the work. Besides this monumental work he also authored a briefer book on music for beginners, called the *Prathama abhyāsa pustaka.* Among his many scholarly acquaintances was the stalwart musician V.N. Bhatkhande, too.

Subba Rao, A. N. An octogenarian, tall, lanky, and bushy eye-browed, the amiable figure of Subba Rao could be seen in any part of Bangalore city with his ancient bicycle until very recently. His death in 1981 has left a void in the world of art in Karnataka, hard to fill. Having spent about half a century in the practice and teaching of art, Subba Rao was instrumental, more than any other individual, in fostering a tradition and appreciation of art and drama in Karnataka. He was also a teacher of handicrafts. He founded the *Kalāmandira* in Bangalore which became the focal point for connaisseurship in art and remained as such for about four decades. Himself an able artist, Subba Rao served the field of art as an unparalleled teacher of art to generations of pupils, who hailed not only from Karnataka but also from Andhra Pradesh, Kerala and Tamilnadu. A firm believer in carrying art to the masses, he struggled relentlessly to make art an integral part of the life of the common people. A person who craved for no favours from anyone, he could not care less for titles, awards, and membership of academies. By reason of his many-sided endeavours, he was an institution in himself in the world of art in Karnataka, and more particularly in Bangalore.

Subba Rao, D. V. The Indian dramatic company of Andhra Pradesh has long been an institution for training actors and for guiding the activities of many theatrical groups in Andhra Pradesh. The person who founded it and conducted its diverse functions for over thirty-five years was Devarakonda Venkata Subba Rao. He took part in several plays staged by the Bhuvanaranjani Theatre in the port city of Vishakapatnam. Subsequently he won great acclaim as an actor playing prominent roles in several mythological plays. It is said that over a period of forty years of his association with the theatre he play-

ed as many as fifty-four prominent roles in dtfferent plays. He also played a few roles in a few Hindi plays as well.

Subbaraya Kavi, Vaddadi Belonging to Rajamundry, he worked as a Sanskrit and Telugu pandit for many years at the Rajamundry Art School. He has numerous Sanskrit works translated into Telugu to his credit. Among them are *Veṇīsamhāra*, *Megha dūta*, *Abhijñāna Śākuntalam*, *Vikramorvaśīyam*, *Prabodha candrodayam*, *Sūryaśatakam* and *Bhāminī vilāsa*. Besides, he has authored a few independent works in Telugu like *Mallikāmārutam* and *Bhaktacintāmaṇi*. Author of some repute, he was also a renowned actor.

Subbaraya Sasty (1803-1862) Born in Tanjore, *SS* was the second son of Shyama Sastry *(q.v.)*, a member of the trinity of Karnataka music. After his initial training in music under his father, he later become a pupil of Tyāgarāja *(q.v.)*. Still later he came under the influence of the Maratha singer Merugoswami of Rajasthan and the Hindustani musician Ramadāsa Swāmi. Several are the musical compositions of *SS* among which are a few in very rare tunes. He was also an ace player of the musical instrument called Sāriṇḍā.

Subbukrishna, N. S. (b. 1914) A product of the Chamarajendra Art School in Mysore, Subbukrishna obtained his diploma in 1932 and practised art freely till he joined the porcelain factory of the Mysore Government in 1940. During this period, he won several prizes for his paintings in all-India exhibitions, including one at the Kodaikanal art exhibition in 1932 and the Maharaja's gold medal at the Mysore Dasara exhibition in 1946. It is in the drawing of portrait that Subbukrishna excels. Many dignitaries including Babu Rajendra Prasad have 'sat' for him and the portraits painted by him adorn many a Rajbhavan in the country. His portrait of Mahatma Gandhi is at the London British Museum and that of Lal Bahadur Shastri in Tashkent, U.S.S.R.

Subhashinidevi J.V. (b. 1920) Having been trained in art and sculpture under such stalwarts as K. Venkatappa *(q.v.)* and Siddalinga Swamy, *JVS* is one of the highly renowned artists of Karnataka. Maintaining a studio of her own in Nanjangud near Mysore, she imparts education in painting, sculpture and handicrafts to numerous students. Having won several prizes in a number of exhibitions since 1947, she has conducted any number of one-man shows besides participating in exhibitions organised by other agencies and organisations.

Subrahmanya Iyer, Patnam (1845-1902) Among the musical composers and great musicians of the latter half of the 19th century in the tradition of Karnataka music, *PSI* occupies the foremost position. Born in Tanjore in Tamilnadu, he had his training in music and *Bharatanāṭyam* under Merattur Ganapathi Sastry initially and under Shattanur Panju Iyer in Madras later. He had also the benefit of obtaining instruction in music at a higher level from Mānambu Cāvaḍi Venkatasubbaiah, a pupil of Tyāgarāja *(q.v.)*. After a stay of twelve years in Madras, for which reason he is called *Paṭṭaṇam* (town), he settled down in Tiruvayyar.

A profuse musical composer in Sanskrit, Tamil and Telugu, he has numerous *varṇa*-s *(q.v.)*, *kṛti*-s *(q.v.)*, *Tillāna*-s *(q.v.)*, and *jāvali*-s *(q.v.)* to his credit. Besides he has authored a few musical plays based on episodes from the epics on such personalities as Kucela, Ambarīṣa, Dhruva and Ajāmila. Among his highly popular compositions is the *Raghuvaṃśa Sudhāmbudhi* in a novel tune *(rāga)* called *Kadanakutūhala*. Among his well known pupils who shone as musical composers too in later times were such stalwarts like Ramanad Srinivasa Iyengar *(q.v.)*, Mysore Vasudevachar *(q.v.)*, A.V. Varadachar *(q.v.)*, etc.

Subramaniyam, Ka. Na. A noted novelist, short-story writer, poet and critic in the field of Tamil literature, *KNS* is best known as a critic who introduced modernist trends into the world of Tamil literary criticism. A product of the *Manikkod*

tradition, he has lived mostly in Delhi and has been contributing extensively to the study of new waves and trends in Tamil literature. Among his works are *Poithevu* and *Asura Ganam*, (both novels), and *Magan Kavithagal* (an anthology of his poems). For his last mentioned work he received the Kumaran Asan Award in 1980.

Subramanya Bharathi (1882-1921) The crowning poet with a tremendous mass appeal in the range of Tamil poetry is Subramanya Bharathi, who was born on 11th December 1882 in Eṭṭayāpuram of the Tirunelveli district of Tamilnadu. In a colloquium at a landlord's house in Eṭṭayāpuram, the boy displayed such exceptional debating skill that the title "Bharathi" was given to him, a title which became part of his name for the rest of his life.

The Patriotic zeal of Subramanya Bharathi was boundless. The first collection of his patriotic songs entitled *Janmabhūmi* was published in 1909. The impact of these songs on the Tamil populace was indeed very great; so much so, the British colonial regime of these days was enraged and the order for his arrest was passed. Before he could be arrested, however, Bharathi slipped into Pondicherry, the French enclave. He became acquainted with Aurobindo there and Bharathi wrote a few articles condemning the British ruthless rule in "Ārya" which was then being edited by Sri Aurobindo. He also worked as editor of "Bhārata" and "Vijaya" magazines during this period. To this period also belong his many devotional poems.

Not only did Bharathi dream of free India and a happy life in that new India and compose poetry with that theme, but he identified the obstacles in the path of the emergence of India into that cherished form. The obnoxious caste system and the deep-rooted superstitions came under his attack. He wrote poems to inspire children, and he declared a war against the cruel practice of subjugating women.

Kaṇṇan Pāṭṭu, *Pāñcāli Śapatham*, and *Kuyil Pāṭṭu* are the more important collections among his works. The first is a collection of lyrics in which devotion to Śrīkṛṣṇa is highlighted. The second, as the poet himself has said, is the translation of certain chapters of the *Mahābhārata*. The third is a poem in 750 verses (in blank verse of the English model.) It is a poem which narrates the story of a cuckoo, a bull, and a monkey. The prose works of Bharathi are known for the picturesque descriptions they provide. He has also rendered a few translations into Tamil, notable among which are the short stories of Tagore and the *Bhagavadgītā*.

Several volumes of his poems and essays were published after his death. His poems have been translated into many languages of India and the Central Sahitya Academy has published these translations. He is easily the best known among the Tamil poets outside Tamilnadu.

Subramanya Bharati, A. (1880-1955) A pioneer in children's literature in Tamil, *SB* (who is not to be mistaken for his better known namesake) was editor of a journal called "Bāla vinodini". Among his works is the *Āstika mata upākhyāna*. Some of his novels are *Vijaya bhāskaram* and *Sundaravalli*. He has also authored a few plays like *Śrīvallināyaki*, *Pādukāpaṭṭābiṣeka*, etc.

Subramanya Dikshitar A Tamil scholar of the 17th century who was also well-versed in Sanskrit, *SD* is known for his work on grammar entitled *Prayogavivekam*. The speciality of this work is that it brings together the points of similarity in Tamil and Sanskrit grammar. This is perhaps the first work of its kind in Tamil language.

Subramanyam, K. G. (b. 1924) Winner of the national award for art instituted by the Madhya Pradesh Government, namely the Kalidasa award, in 1981, *KGS* is a versatile and multi-dimensional artist. A painter in many media and materials, a maker of innovative terracotta reliefs, muralist, weaver and print-maker, he is also a writer and illustrator for children. A

further reputation of his is that he is an influential teacher and a perceptive scholar and critic. Not confining himself to any one field as a professional specialist, he devotes himself equally to the different art forms with equal felicity.

Belonging to Kerala, he obtained training in art under the renowned artist Binod Bihari Mukherji at Santiniketan. As head of the painting section of the Baroda College of Art, and later as its principal, was instrumental in making the centre an internationally reputed college of art. Author of a monumental work in the sphere of Indian art entitled *Moving Focus*, he has given the most useful guideline for artists, critics and historians of art. Taking to poster making in the initial stages, he got interested in designing later.

The services of *KGS* have been at different times made available to a few foreign journals on Indian art. Influenced by cubism to a remarkable degree, he has always depicted the emotions and moods with the same technique of space, design and form, be it the depiction of sorrow or a complex still life. Having been in the Faculty of Fine Arts in the University of Baroda till 1980, he now heads the Art School at Santiniketan, his alma-mater.

Śucīndra Some fifteen kilometres to the north-west of Kanyākumāri *(q.v.)* *Ś* is a centre of pilgrimage where more than thirty temples have been constructed during different periods in history. The most important among them is the one dedicated to Sthāṇunāthaswāmi where the phallus image has a height of 2½ feet and whose beautifully sculptured tower rises to a height of 134 feet. The many *maṇṭapa*-s in the temple whose pillars and walls are decorated with sculptural images of gods and goddesses of the Shaiva and Vaishnava traditions constititute a speciality of the temple. In front of the main temple there is the Konreyādintāha temple whose phallus image represents the trinity of Indian mythology. Behind the temple is the allegedly auspicious Konrai tree. The many inscriptions belonging to different dynasties found here are precious historical documents for the reconstruction of ancient history.

Sukumara Among the Sanskrit *Mahākāvaya*-s authored by literary personalities of Kerala *Śri Kṛṣṇa Vilāsa* is the most popular and also one of the earliest. Its author is *S* of about the 12th century. Extant only up to a part of the 12th canto this work has long been used as a primer in Kerala for the study of Sanskrit. Some scholars identify *S* with Bhaṭṭa Sukumāra of Tamilnadu, the author of *Raghuvīracarite*. Based on Sukumāra's work is another work of the fifteenth century of the story of Lord Krishna by Śaṅkara Kavi of north Malabar. His work entitled *Śri Kṛṣṇa Vijaya* also contains 12 cantos.

Sultan Ali, J. (b. 1920) After obtaining his training extensively in painting, textile designing and photography, *JSA* has worked as art instructor in different institutions and also as exhibition officer at the Lalita Kala Academy, New Delhi. A noted artist of Tamilnadu, he has participated in several international exhibitians of fine arts in Switzerland, Italy, Brazil, etc. His group shows in the USA, Australia, Yugoslavia, West Germany and India have always proved to be highly successful. The awards won by him are many, which includes a national award of the Lalita Kala Academy. He has been a member of the Chola Mandala Artists' Village *(q.v.)* and the Progressive Painters' Association, Madras. His collections are at the National Gallery of Modern Art, New Delhi, Lalita Kala Academy, New Delhi and a few centres abroad.

Sundarar See under Nāyanmār-s.

Sundararaja Acarya Belonging to Elattur in Travancore, *SA* lived during the early 19th century and became a prolific scholar and poet. Patronised by the rulers of Travancore and Ettiapuram, he authored several works in Sanskrit. Among them are *campū*-s like *Godā pariṇaya* and *Kaṃsavadha*, poems like *Nītirāmāyaṇa* and plays like *Snuṣāvijaya* and *Rasikaranjana*; also authored by him are commentaries on a few works of Keralavarman.

Sundaravalli Daughter of a Sub-division Officer of Bangalore, *S* lost her mother at a very early age and received education in the formal way. She has distinguished herself as a significant Sanskrit author of the 20th century. Among her available works are the *Śrīrāmāyaṇa campū, Śrī Śrinivāsa campū,* and *Stotravallarī.* Her works are replete with devotional content, and they also exhibit a chaste and lucid style giving no room for jugglery of words.

Sunkara Sathyanarayana (b. 1909) Along with Vasireddy Bhaskara Rao *(q.v.) SS* authored a few radical plays in Telugu and created considerable stir in the minds of the people of Andhra Pradesh. *Mābhūmi,* a play jointly authored by *SS* and Bhaskara Rao, stands as an eternal evidence for the convictions and artistic talents of the authors. Among the plays authored by him individually are *Jītagāḍu* and *Pratiphalam.* He has also authored the literature for *Burrakatha*-s on the peasants and workers, as also on Veereshalingam, Alluru Sitaramaraju, etc.

Surakavi, Adidamu Belonging to the 18th century, *AS* was in the Vijayanagar Court during the reign of Vijayarama Raja II. He is a renowned Telugu poet and Lexicographer. The *Kavijanarañjana* in three chapters deals with the story of Chandramathi. As a lexicographer, he supplemented Lakshmana Kavi's *Āndhranāma Samgraha* through his *Āndhranāmaśeṣa.* He is also the author of a technical work on rhetoric called *Kavisaṃśaya viccheda* in three chapters. In the history of Telugu literature, however, he is best known as 'the poet of forceful rebuke' *(Tiṭṭu kavita).* In fact, there is a saying that the words of rebuke of Sūrakavi are like hammer strokes. Among his other works is the *Rāmalingeśwara śataka.*

Surana, Pingali Tradition has it that *PS* was one of the eight poets in the Court of Krishnadevaraya. But this view must be discounted on the basis of the fact that he belonged to the latter part of the 17th century as most of the historians suggest. Among the works authored by him are the *Rāghavapāṇḍavīya,*

Kalāpūrṇodaya and *Prabhāvatī Pradyumna*, while the *Garuḍapurāṇa* has been lost.

The *Rāghavapāṇḍavīya* is a unique poem in the sense that the stories of *Rāmāyaṇa* and *Mahābhārata* are narrated simultaneously through the meticulous employment of the device of punning. The poem thus tends to be more the product of intellectual exercise than of poetic imagination. His *Kalāpūrṇodaya*, however, richly compensates for this in that it is a poem with rare poetic excellence in the whole range of Telugu literature. The poet who comes close to the best part of the *prabandha* period achieves a poetic success which is almost unrivalled. Excepting for the names of characters in the poem, everything else is treated in a form quite distinct from that of early legends found in the *purāṇa*-s. Another point of excellence of this poet consists in the portrayal of female characters. Dedicated to Nandyāla Krishnaraja, the poem is regarded by Dr. C. R. Reddy as the best poem in Telugu. He goes further and identifies some glaring resemblance between the plot of this poem and that of Shakespeare's play, *The Comedy of Errors*. Certain other critics, however, aver that Sūrana's poem is more complex in its construction than Shakespeare's.

Prabhāvatī Pradyumna deals with the story of the marriage of Pradyumna, son of Śrīkṛṣṇa, with Prabhāvati, daughter of Vajranābhi. One of the characteristics of this poem is that it specialises in metaphorical expressions. The poem, dedicated to the poet's father, is known for its popular adages.

Surana, Vennelakanti A Telugu poet of the early 16th century, he translated the *Viṣṇupurāṇa* from Sanskrit into Telugu and dedicated it to Ravvuri Raghava Reddy of Gudlur. In the selection of his material from the *Viṣṇupurāṇa*, he is partial towards the more literary part and omits the ones which are pronouncedly ritualistic and philosophical. There is much correspondence between the episodes dealt with by him here and those in the *Bhāgavatam*. Composed in a simple and pleasing style, Sūrana's work narrates a few well-known episodes from the life of Śrī Kṛṣṇa.

Suryanarayana Sastrial, V.G. (1870-1903) A college lecturer in Tamil, *SS* was among those who worked for the consolidation of dramatic art during the early parts of this century. His work in Tamil on the techniques of the drama and also his plays *Kalāvatī*, *Rūpāvati*, *Mānavijayam* and a few others are among his prominent works. It must, however, be said that his plays did not meet with much success on the stage. A vocabulary distinct from that of day-to-day communication checks the flow of his plays thus making them ineffective. He translated the Sanskrit play *Mudrārākṣasa* into Tamil.

Suvarta grantha Kariyūṭṭil Yūsoppu Malpān and Pāremmākkal Tommākattanār were prominent among those who wrote works in Malayalam under the spell of the cultural traditions of the Portuguese. Belonging to the latter half of the 18th century, they were both highly learned in Latin and Portuguese languages and attempted prose works in Malayalam along the lines of prose in the West. Among them the *Suvārtā grantha* occupies a distinct place. Based on the pilgrimage to Rome that they made in 1778, Malpān and Tommākattanār have jointly authored it. It is, perhaps, the first major travelogue in any Indian language. Though essentially aimed at religious teaching, the critical approach to things witnessed by them in the west makes it an interesting document. Modelled on the prose style of the west, the work presents an analytical picture of western life and society. Certain traits not until then known to Malayalam prose are imposed on it by the authors under the influence of the west. Composed during the last decade of the 18th century, the work recounts to us the experiences of a long voyage round the Cape of Good Hope to Brazil to Portugal to Rome and back to India.

Swamy, T.S.D. A twentieth century Tamil author, Swamy is known for his thriller and suspense stories, the *Karunkuyil kunrattuk kolai* published in 1923 being his best known work in this category. More importantly, he professes to have a mission of radically transforming Indian society including the status of

women. Unfortunately, however, in the horror stories this professed objective does not get established pronouncedly. Among his other novels are *Sarasa, Manohari* and *Vasantha.*

Swati Tirunal Maharaja A contemporary of the musician-saint Tyāgarāja *(q v.)*, Swāti Tirunāl ruled in Kerala with his capital in Trivandrum from 1829 to 1846. Kathakali received a great fillip under him even as music and other fine arts did. Himself a renowned composer of music in Sanskrit, Telugu and Hindustani languages, he was verily a pillar in South India in support of the arts, especially music. As a devotional poet in both Sanskrit and Malayalam he occupies a prominent place in the field of literature. Though not himself a composer of *aṭṭakatha*-s for presentation in Kathakali dance, he was a great patron of the Kathakali art. The famous Kathakali composers Irayimman Tambi *(q.v.)* and Koyitamburān *(q.v.)* were in his court.

Coming to the throne at the early age of sixteen, he obtained his education under the supervision of Munro, the then British Resident in Travancore. Munro obtained the services of Subbarao of Tanjore, a profound scholar of his days, to have education imparted to the young prince. Subbarao was later appointed the Dewan by Swāti Tirunāl. It was thanks to Subbarao that the Court of Travancore became a highly celebrated one with numerous artists and musicians including Kannaiah Bhagavatar, a disciple of Thyagaraja. Deeply versed in Malayalam, Sanskrit, Tamil, Telugu, Hindi, Kannada, English and Persian, *ST* was himself a musician and instrumentalist of repute. He is perhaps the first among the musicians from the South to compose music in Hindustani style. There are about four hundred musical compositions of his dedicated to the deity Padmanābha.

Tala A rhythmic arrangement of beats in a cyclic form is called *tāla* in music. It is so called in Karnataka music as well. Each cycle in this arrangement is complete in itself besides being repetitive, each cycle being divided into sections

which are not necessarily equal, but formed by the addition of time units in a defined manner. The principal difference between *tāla* and rhythm is that in *tāla* what is of real significance is the closed or cyclic arrangement. There are many styles of musical creation possible within this framework of the *tāla*. They vary according to their emphasis on rhythm, extent of ornamentation, lyrical qualities, etc. In Karnataka music these variations account for the differences in *kṛti (q.v.)*, *varṇam (q.v.)*, *padam (q.v.)*, *jāvali (q.v.)* etc. The elaboration of a tune *(rāga q v.)* in a musical performance starts with a slow exposition called *ālāpana (q.v.)* and it is followed by a composition *(kṛti)* in a given *tāla* incorporating well-designed melodic phrases and faster phrases.

The time pattern in music is generally included in the concept of "rhythm", but the mere serial arrangement of temporal units is not musically rhythmic. It can at best constitute a linear rhythm. But when a rhythmic experience is arranged in such a way as to make one return to the origin, the arrangement becomes repetitive or cyclic. It is this concept of a total cycle that is fundamental to rhythm in the art of music. Time units called the *akṣara* are placed in certain defined sections and these are added to make a *tāla*. Within these sections, however, there is scope for the arrangement to be divisive which is what is called *gati*.

Talagunda A village in Shikaripur taluk of Shimoga district in Karnataka, it is a historically famous place. An inscription of the 12th century mentions that here in the *agrahāra (q.v.)* there lived six preceptors and forty-eight pupils. The inscriptions also speak of the community kitchens that had been attached to the ancient Praṇaveśwara temple located here. The first reference to this temple occurs in the famous pillar-inscription of Shantivarma of *c.* 450 A.D. This is, perhaps, the most ancient among the extant temples in the whole of Karnataka and the Tālagunda pillar-inscription occupies a prime position

among the inscriptions discovered in the state so far.

There are stone inscriptions also in the Gangādhareśwara and Veerabhadra temples of *T*. To the east of the town is a huge hillock called the *doṇanaguḍḍa*. There is a legend which states that Ekachakranagara of *Mahābhārata* fame was located here and that Bakāsura was killed by Bhīma at the foot of this hillock. Whatever be the veracity of this legend it is nevertheless true that several mutilated idols of ancient times have been found here along with pieces of huge bricks, also of an ancient period.

Talakadu An ancient township in the Mysore district of Karnataka, it is famous as the Kāśi of the South. Among the legends connected with this town is one which states that *Talā* and *Kāḍa* were two hunting tribesmen who once lived here.

The first historical reference to it belongs to the period of the reign of the Gangas, who seem to have transferred their capital to this place in *c*. 500 A.D. It came to be called Rājarājapura when it came under the Chola rule. This rule lasted for about a century during which period it attained great importance. It fell to the Hoysalas in 1116 when Gangarāja, the commander of Vishnuvardhana's army, seized the city and defeated the Cholas. During the latter part of the 14th century it came under the rule of Vijayanagar kings and remained so till about the beginning of the 17th century. Mādhavamantri, a minister under Vijayanagar kings, hailed from this place and it was he who got the Vaidyeśwara temple constructed here.

There are authentic records to suggest that here had been once located more than thirty temples. Not many of them are extant today. The temples of the Ganga and Chola periods are surmised to have been either ruined or submerged in the sands. There are eight temples presently here, in three of which can be seen traces of Ganga architecture. The Rājarājeśwara and Vaikunṭhanārāyaṇa temples of the Chola period have been totally lost. The only temple of the Hoysala period that is still extant here is that dedicated to Kīrtinārāyaṇa.

This was constructed by Vishnuvardhana in 1117 to commemmorate his victory against the Cholas. The Vaidyeśwara temple here is the principal temple and it was constructed under the reign of the Cholas. But the present structure seems to be one that was renovated under the Vijayanagar kings. It has an admixture of the Dravidian and Hoysala styles of architecture.

Talikote A town in the Muddebihal taluk of Bijapur district in Karnataka, *T* is known for the decisive battle fought here in 1565 which led to the collapse of the Vijayanagar kingdom. It had been gifted in 1750 to Anandaraya by his brother-in-law Balaji Bajiraya, the Peshwa. Anandaraya's grandson made it his administrative centre after the fall of the Peshwas. The township which was once restricted to the precincts of the fortress has long outgrown its limits. There are two mosques here, one of which is the "*panch peer*" mosque frequented by the Hindus also as the temple of the "five *pāṇḍava*-s". Two ancient Shaivaite temples dedicated to Nagareśwara and Siddheśwara are located here. They have the architectural style of the Cālukyas of Kalyāṇa. Some inscriptions of the Māsawāḍi Sevuṇas of the 12th century have been found in this township.

Tamil The language of Tamilnaḍu, one of the states in South India, Tamil belongs to the Dravidian family of languages and has a literature dating back to ancient times, the earliest going back to about the 5th century B.C. From the point of view of the regions where it is presently spoken, it is quite pervasive in that more than fifty million people spread over India, Sri Lanka, Burma, Singapore, Malyasia, Indonesia, South Africa, Mauritius and the Fiji islands speak that lanauage. Unlike the other Dravidian languages which have borrowed words extensively from Sanskrit, Tamil has subsisted and developed mostly through its own speakers, as the Tamil scholars proudly aver. It is often claimed by these scholars that Tamil is the one language of India which has borrowed least from Sanskrit. Morphologically, it has a structure different from that of the languages of the

Indo-Aryan family and in this it shares the characteristics of the other Dravidian languages.

Tana The second important phase in the rendering of a tune *(rāga q.v.)* in Karnataka music is called *tāna* and it could be in any of the three octaves while having the semblance of a rhythmical composition. A musical rendering in this style has also the names of *makariṇi* and *vartani*. There are eight modes of *tāna* differentiated,—namely, *mānavatāna*, *aśvatāna*, *gajatāna*, *markaṭatāna*, *mayūratāna*, *kukkuṭatāna*, *maṇḍūkatāna*, and *cakratāna*,—the various modes thus named indicating the characteristic of each particular mode of *tāna*.

Tandaga A village in Turuvekere taluk of Tumkur district in Karnataka, it is usually considered to be the place of birth of Śālivāhana. There is inscriptional evidence to suggest that this village was once called Śankaranārāyaṇapura. The Channakeśava temple here belongs to the 14th century and has typical features of Hoysala architecture. Every part of the architecture of the temple here contains details of its construction inscribed. Another temple here dedicated to Śiva is in the old Dravidian architectural style and has splendid sculptures on the pillars of the temple. Near *T* is a hillock of black granite where is located a cave temple dedicated to Siddeśwara.

Tandavaraya Mudaliar A Tamil author of the early 19th century, *TM* is the author of *Kathāmañjari* and editor of such works as *Diwākaram*. *Cuḍāmaṇi Nigantu*, etc. He translated the *Pañcatantra* into Tamil prose from the Marathi version of the text, a translation of the text in verse form having already been made during the early 19th century by Veeramarthanda Tewar.

Tani avartanam An integral part of a traditional concert programme of Karnataka music, the *TA* is a round of percussion music that is played. What the percussion players do here is to unfold the *Tāla (q.v.)* of the *Pallavi (q.v.)* in all its complexi-

ties. The invariable percussion instrument in Karnataka music is *Mṛdangam*, the other instruments being *Ghaṭam*, *Khañjira*, *Morching*, *Tavil*, etc. It is with the unfolding of *Tāla* by the percussion players that the rendering of the *Pallavi* comes to a conclusion. The word *tani* literally means "solo" in Tamil; it also means "unique". The playing of the percussion instruments individually by the percussion players as an elaboration of the *Tāla* is thus called *TA*.

Tanjaivanan Kovai Authored by Poyyāmoliyār, the four hundred verses of this Tamil work trace the evolution of love between two lovers through all its developing stages. It does this in the typical Kovai *(q.v.)* style with the means of a story. Belonging to about the 13th century, the work seems to have some head of the principality of Tanjākkūr for its hero. The enigmatic story of the work centres round the revelation of a damsel's love for her fiancee to her parents through a friend of hers. The colourful style of description of the lovers' moods is what constitutes the poetic element in the work in which each stanza depicts an episode or a mood.

Tanjore A town in Tamilnadu, it is the headquarters of the district of the same name. It has played a prominent role in the political, cultural, and religious history of South India since the tenth century A.D. Legend has it that the town acquired its name from "Tanjapura", Tanjan being the name of a demon who once lived here and who was destroyed by Viṣṇu.

The cultural importance of Tanjore in history has been the result of the many temples constructed here. The Cholas who paid special attention to the development of architecture and sculpture got several temples constructed here. Among them, the most outstanding is the Bṛhadīśwara temple constructed in 1010 A.D., while the Subramaṇyeśwara temple of the 18th century is only next to that in architectural grandeur.

Tanjore has also been a centre for the manifestation of creative geinus in the field of fine arts. Saint Tyāgarāja

(q.v.) (1767-1847), the doyen among composers of Karnataka music, belonged to Tiruvaiyar *(q.v.)* which is only a few miles from Tanjore on the banks of Kaveri. The handicrafts and the silk fabrics manufactured in Tanjore are highly renowned. Also located here is the Saraswati Mahal Library known for its ancient manuscripts. (For more details, see under Chola Inscriptions and Chola Sculpture and Architecture).

Tantra Samuccaya Authored by Nārāyaṇa of the 15th century, the *TS* is a Sanskrit text which deals with the worship of deities in temples. Elaborate rituals to be followed in the temple, the location of the temple and its construction, the carving of the image and the stone out of which it is to be carved, the proportions to be adopted for the different parts of the body in the image, the consecration of the image, and many other details connected with the institution of the temple are described in this treatise. Although the material is drawn mainly from the original Āgama and Tantra works in Sanskrit, the author gives a particular touch to every topic dealt with in the treatise. So much so, the temple architecture in Kerala which is devoid of the complexities of the Dravidian school of architecture is based on the stipulations contained in the *TS*, which may be described as a treatise on iconography and sculpture. Another work of this kind is the *Śilpa Ratna* by Śrīkumāra of Kerala belonging to the 16th century.

Taranath (1891-1942) Physician, educationist, social worker, and politician of repute in Karnataka, *T* made a name as an adept in the Āyurvedic lore. Taught Sanskrit, music, and the Vedic lore by his father Rangarāya in his boyhood days, Taranath was fascinated towards a spitirual life and hence wandered a lot in the company of several recluses. It was only much later that he began studying Chemistry in the Hyderabad medical college and taught Chemistry in Raichur as an employee of the Hyderabad state government. In protest against the maltreatment of the Kannada people in Raichur by the then Hyderabad state government, he resigned his post and founded

the Humdard Madrasa where education in Kannada was introduced for the first time. As an active participant in the freedom struggle, he incurred the wrath of the Nizam and got expelled from the state. In 1920 he founded an ashram called "Premāyatana" on the banks of the Tungabhadra and provided education in Āyurveda, Literature, Yoga and Journalism, besides training social workers. Greatly renowned for his scholarship in spiritualism, Tāntric lore, and alchemy as he was, he had many pupils from different parts of the country and also from abroad. Diverse are the contributions of Taranath to the literature, fine arts, drama and music of Karnataka. His *Dharmasambhava* is a work on social reforms. He has also authored a work on some famous medicinal preparations. He was publisher of a magazine entitled "Prema" for some time. He had been elected president of the conference of physicians of the Āyurvedic and Unani traditions held in Raichur in 1937. Towards the end of his life he had settled down in Bangalore.

Tata, R. (1876-1932) Acquainted with poets, scholars, and artists right from his early days, *RT* was among those who retained a living contact with creative work in the field of Kannada literature although he himself remained outside Karnataka for the greater part of his life. *Gurudattarāyana caritre* is his work based on the *Dharmāmṛta* of Nayasena *(q.v.)*. *Girimallikārjuna śatakam* and *Marurnandana śatakam* are two of his other works.

Tatacharya Sharma, Tirumale (1896-1974) A Scholar in Sanskrit, Prākṛt, Telugu and Kannada, *TTS* was among those who devoted themselves to the study of inscriptions. More essentially, he was a freedom-fighter and journalist of great repute in Karnataka. It was as a language assistant at the archaeological department in Udayamandalam that he acquainted himself with the inscriptions of South India. The immediate result of this was his work in Kannada about some poets who figure in the inscriptions.

Although he was a government servant, he attended the Ahmedabad congress session and later resigned his job on the eve of the Belgaum congress session held in 1924. He founded the weekly "Viśwa Karṇāṭaka" in 1925 which he converted into a daily much later. The unique feature of this newspaper was that it published numerous articles on art, literature, culture and science, besides being a forceful instrument of political struggle against the British.

Vikrānta Bhārata and *Vicāra Karṇāṭaka* are two collections of articles by him. He was President of the Committee entrusted with the task of writing the history of freedom struggle in Karnataka and also of the State Working Journalists' Association. He headed the Mythic Society also in Bangalore for a few years.

Tattuvarayar A Tamil poet of about the 18th century, Tattuvarāyar has composed several poems couched in colloquial phraseology and imbued with philosophical content. The forms of poetry he has employed are many, like *ulā*, *dūdu*, *paraṇi*, *andādi*, and *kalambakam*. Some of his poems deal with the spiritual struggles in which knowledge vanquishes ignorance and delusion. Quite a few of his poems are modelled on the poems in the *Tiruvācaka*, while a few others draw inspiration from *Āṇḍāl* (see *Ālwār*-s). Among his noteworthy works is the *Pallippāṭṭu*.

Tayumanavar (1705-1742) Equally well-versed in both Sanskrit and Tamil, *T* was minister of Vijayaranga Chokkanatha who ruled in Tiruchirapalli. As one who could transcend such alluring positions and devoted as he was to the world of knowledge, he gave up the ministership and took to a deep study of Advaita and the Śaiva siddhānta which he viewed as a synthetic school of thought. His poems in Tamil give a systematic exposition of the essence of the Upanishadic lore. He draws also from other philosophical treatises quite freely. Even the poems of the amorous tradition (*śṛṅgāra paddhati)* become vehicles for the communication of profound philosophical ideas at

the hands of *T*. *Ākārabhuvanam*, *Ānandakkalippu* and a few other poems of his are of this kind. The distinct characteristic of this poet is that he rises above narrow religious disputes and reaches high levels of philosophisal wisdom.

Tekkalakote A town in Bellary district of Karnataka, *T* has a long history. Much useful and elaborate information regarding the life of the stone age period has been obtained here after archaeological excavations conducted at this place in 1963-64. An organised life seems to have been lived here during the stone age period by people identified as belonging to the mediterrnean and proto-astroloid races.

An inscription of 1021 tells us that this place had the name of Papekallu in earlier times. It was gifted by the Sultan of Bijapur to Bāluda Hanumappa in 1565 after the decline of the Vijayanagar empire. He constructed a fortress here around the Amareśwara temple and it came to be called the southern fort. According to a manuscript of 1725 the descendants of Bāluda Hanumappa relinquished the fort in favour of a muslim administrator from Adoni. Thence started the muslim ascendancy at this place. Hyder Ali took the fort after over-running the Bellary-Kuougoḍu regions in 1775.

There are many famous structures in *T*, among them the Amareśwara temple. An inscription at the temple mentions that this was constructed by Jakkarāya in 1511 in memory of Krishnadevaraya of Viajayanagar and a symbol of his devotion to lord Śiva. A temple dedicated to a miracle-man of the place, Kāḍusiddappa, is to the west of the town.

Tekkan Pattu A category of songs in Malayalam, especially in vogue in the south of Kerala, with the portrayal of heroism for its principal purport,the *Tekkan Pāṭṭu* are songs to be sung to the accompaniment of the bow, the arrow, the sceptre, etc. Among the songs of this category, the *Villaḍiccān pāṭṭu* is the most well-known, some of the other songs of the category being

the *Kannaḍeiyan Por, Anjuttamburān Pāṭṭu* and *Iravikkuṭṭi Pillappor.* The influence of Tamil is rather pronounced in these songs, which otherwise reflect the distinct personality of Kerala unambiguously.

Telaganarya Ponnakanti A late 16th century Telugu poet, *PT* is the author of *Yayāticaritram,* a poem dedicated to Ibrahim Mulk, a Nawab of Golconda. It can be deduced from this that some patronage was being extended to Telugu literature by the Mohammedan rulers also. A significant feature of Telaganarya's work is that it is written in chaste Telugu with no Sanskrit words being used, as claimed by the author himself. This makes the work rather scholastic, but this feature was copied by many a subsequent Telugu writer.

Telugu The regional language of Andhra Pradesh is Telugu and it belongs to the Dravidian family of languages. The Telugu country used to be referred to as Trilinga in ancient times by reason of the three lingas of Kālahasti *(q.v.)*, Śrī śailam *(q.v.)* and Dākṣārāma. The word 'Telugu' is etymologically traced to 'tene' meaning 'honey' (Telugu being also called 'telungu') and 'tennu' meaning 'way'. The earliest forms of this language show some affinity with Tamil and Kannada, and are preserved in some stone inscriptions of the 5th and 6th centuries A.D. The literary idiom of the language shows extensive influences of Sanskrit. An early work on prosody entitled *Janāśraya chandas (q.v.)*, which is available only in a fragmentary form is written entirely in Sanskrit and it speaks of some metres peculiar to Telugu and unknown to Sanskrit. The author of this work is identified as the Vishnukundin monarch Mādhava Varman II of the late 6th century who had "Janāśraya" for his title. The affinity between Telugu and Kannada persisted for long till the two languages which might have been coeval developed along their own diflerent paths in later times. While the Kannada poets Pampa *(q.v.)* and Ponna *(q.v.)* hailed from the Telugu country, the poet Śrīnātha *(q.v.)* styled himself as a poet in the "karnāṭa-bhāṣā".

Early compositions in the Telugu language must have been of a popular character with songs relating to festivities, harvesting, and the like, as also devotional songs, being of that early genre. These belonged to the "deśi" or popular style while the more ornately written literature was described as belonging to the "mārga" style. The earliest extant literature of this category in Telugu belongs to about the eleventh century A.D. The language has since those early times enriched itself and we have now an extensive literature in the language, beginning with the Telugu version of the *Mahābhārata* by Nannaya *(q.v.)* of the 11th century A.D.

Terukkuttu One of the types of Tamil drama is the "Street Play" which has been in vogue since the 19th century and it is called the *Terakkūttu.* As the word itself suggests, it is a play without the stage or with the street itself for its stage. More in vogue in rural Tamilnadu, this type of drama has actors drawn from the illiterate sections mostly. It is a play in which prose and verse are mixed freely and has a plot which takes about eight hours to unravel itself. The play thus transpires to be an all-night play. The Kaṭṭiyakkāran (see under *Kuravanji*) appears here as the person to introduce the characters to the audience. The actors are mostly men in these street plays which choose plots from any number of spheres of life. By its very nature, the *Terakkūttu* has the potential for giving a fillip to the histrionic talents of the rural folk. They even compose the plays along with the songs forming part of the plays. Many are the plays of this kind which have appeared and subsequently become extinct.

Tevaram The devotional hymns of the Nāyanmār-s *(q v.)* of the 7th and 8th centuries, especially those of Tirunāvukkarasar, Tirujñāna Sambandhar, and Sundarar, numbering about 8000 in all, go by the name of *Tevāram* in Tamil literature. These are recognised as set to particular tunes, called *paṇ* in Tamil, and are rendered accordingly in musical tunes. Tirujñāna Sambandhar himself, for example, is said to have been

given to singing and dancing in devotional ecstasy. These hymns throw light on the pattern of tunes that existed more than a thousand years ago besides showing the depth of emotions.

Teyyam A popular cult in the Malabar of Kerala, *T* or *Teyyāṭṭam* is an integral part of the religion of the village folk. Having a long tradition of centuries, this cult embraces almost every caste inhabiting this region. *Teyyāṭṭam* denotes the dance of god, while the different aspects of the ritual forming part of this folk dance fulfil the religious aspirations and aesthetic imagination of the common people.

Quite primitive in its origin the *T* contains within itself remnants of many early rituals in the context of mother goddess, spirit worship, tree worship, ancestor worship, and the like. Subsequent Brahminical religions also seem to have influenced the *Teyyam*. So much so, traces of Vaishnava and Śaiva cults are clearly recognisable in the latter day performance of the *Teyyam*. The dancer in the ritual is painted in Variegated colours and is dressed elaborately besides being endowed with a headgear and ornaments. Playing of folk musical instruments during the performance of the rituals and the transformation of the dancer into the diety concerned are characterstics of *Teyyāṭṭam*.

Thimmappaiah, Muliya (1888-1950) He exhibited his artistic talents in the composition of *Yakṣagāna* literature and in singing them and other compositions at an early stage in life. His first work, namely *Candrāvali Vilāsa*, was a prose work in old Kannada style. Written in 1913 under the influence of *Ramaśwamedha* of Muddaṇa *(q.v.)*, it won him enough acclaim to goad him into further efforts. Then followed a play entitled Hagalirulu and two othe prose works called *Sobagina belli* and *Naḍateya nāḍu* His *Baḍa huḍugi* (the poor girl) is a longish poem, while *Paścāttāpa* is a social novel of his. He became editor of a monthly magazine called *Kannaḍa kogile* in 1915 and earned the nickname "Kogile Thimmappaiah", "Kogile"

meaning a cuckoo.

Among his other scholarly works are *Navanīta Ramāyaṇa, Nāḍoja Pampa, Pārti Subba,* and *Kavirājamārga Viveka.*

Thoppil Bhasi An activist in the communist movement in Kerala, *T* has been a prominent figure in the literary world of Malayalam, especially as a dramatist, producer of plays and script writer for films. During the 50's of this century, proletarian and revolutionary literature in Malayalam flourished in a significant way and contributed to the strengthening of the workers and peasants movement. *T*'s works portray the machinations of an exploitative society in which hierarchy and property play a strangling game. His popular drama, *You made me a Communist,* which has been staged more extensively than any other Malayalam play, is a classic in its own way. Among his other plays are *The Prodigal Son, Capital (Mūladhanam)* and the *Starving Blackleg* which also deal with the same theme as the earlier mentioned play does. During the 60's and 70's he made a successful entry into the filmworld, too.

Thota Tharani (b. 1949) After obtaining his initial training in painting in India, *TT* studied under Stanley William Hayter at his Atelier in France in print making. Having participated in the graphic workshop at the Royal College of Art in London, he obtained specialised training in graphic art, too. A renowned artist of Tamilnadu, he has participated in several exhibitions in India and France. He won the first prize in wild life painting competition during three consecutive years in 1968, 1969, 1970. Presently working as freelance painter, he has his collections at numerous centres in India and abroad.

Tikkana Somayaji (c. 1200-1280) Of the three great Telugu poets who have presented the epic of the *Mahābhārata,* he is the second. Tikkana has written the epic in 15 chapters (called *parva*-s) from the *Virāṭaparva* to the *Svargārohaṇaparva.* The *Virāṭa* and *Udyoga parva*-s of Tikkana are by far the best known in the Telugu versions of the epic.

Tikkana was minister and court-poet under Manumasiddhi who ruled over the Nellore principality during the former half of the 13th century. He is also the author of *Nirvacanottara-rāmāyaṇa* in Telugu. Dedicated to his patron, it deals with the episodes of the *Uttarakāṇḍa* of *Rāmāyaṇa*. His *Bhārata*, however, is dedicated to the deity Hariharanātha and purports to be a syncretism of the Vaishnavaite and Shaiva streams of thought. Tikkana was among those who strove for the fusion of the two streams of thought at a time when Veerashaivism was being propagated in a big way during the 12th and 13th centuries. Although this work is essentially a translation of the original epic in Sanskrit, it has all the qualities of an independent poettic composition.

Tillana A musical composition essentially meant for use in dance, *T* in Karnataka music begins with *jati*-s *(q.v.)* and contains notes and words, too. It is customary to render a few compositions of this category in musical concerts towards the closing stages of the programme. Like other musical compositions *(krti)*, a *tillāna* also has three components, namely, the *pallavi (q.v.)*, *anupallavi (q.v.)*, and *caraṇam (q.v.)*. Among the celebrated composers of the *tillāna*-s are Pallavi Sesha Iyer, Mahāvaidyanātha Iyer *(q.v.)*, Swāti Tirunāl *(q.v.)*, Mysore Sadashiva Rao *(q.v)*. Veena Seshanna *(q.v.)*, etc.

Timma Belonging to *c*. 1600 A.D., *T* is the author of *Navarasālankāra*, a treatise on rhetorics in Kannada. Another name for his work is *Alankārasārasaṃgraha*. Not much is known of this author. The internal evidence from the text points to the fact of his having been the son of Rāyaṇa, a Brahmin. He had such titles as "Kavikulachakravarti" and "Rasikabrahma". His work is written in prose intermixed with verses. The author states that his work is based on the works of his predecessors Kavikāma, author of *Sṛngāraratnākara*, and Nāgavarma II, author of *Kāvyāvalokana*. His work provides a gist of the earlier works on rhetorics in Kannada and excels in the explanation of the process of *rasānubhava*. There is but little of any original

contribution to the study of rhetorics in Timma's work. As illustrations for the doctrines expounded by him, he quotes extensively from the works of poets like Pampa *(q.v.)*, Ponna *(q.v.)* Nāgacandra *(q.v.)*, and Nemicandra *(q.v.)*, who preceded him.

Timmakavi, Kucimanci (1700-1755) Auther of about ten fairly well-known works in Telugu, *KT* brings to bear on his works a devout attitude towards Śaivism. Among his works are *Rājaśekhara vilāsa*, *Rasikajanamanobhirāma*, *Sarpapura māhātmya*, *Sarvalakṣaṇa sāra saṃgraha* and *Sāranga caritra*. The first one mentioned above deals with the story of king Ballāla, while the second is a love poem. *Sarvalakṣaṇa sāra saṃgraha* is a work in three chapters dealing with rhetorics and other technical subjects. One of his other works is the *Rāmāyaṇa* written in the pure Telugu language.

Timmakka, Tallapaka *TT*, also called Tirumalāmbā, is a Telugu poetess of the 16th century and has authored the *Subhadrā kalyāṇa* in the couplet form. She was the stepmother of Tāllapāka Tirumalācārya *(q.v.)*. That Tirumalāmbā has provided the prototype for later poets through her work is obvious from the fact that Cemakuru Venkaṭakavi *(q.v)* closely follows her in his *Vijaya vilāsa*. It is the opinion of most of the critics that characterisation of Subhadrā is more competently done by Timmakka than by Venkaṭakavi.

Timmana, Nandi Prominent among the eight poets supposedly adorning the court of Krishnadevaraya was *TN* of the early 16th century, and he was possibly the most famous among them as a poet. Having another name as Mukku Timmaya, he is said to have come to the court as part of the paraphernalia accompanying Tirumaladevi, queen of Krishnadevaraya. He is the author of a *prabandha* composition in Telugu entitled *Pārijātāpaharaṇa*, a poem based on the episode contained in the *Harivaṃśa*. Making few changes in the plot as contained in the original, he makes his composition rich in poetic content through pleasing phrases, elegant descriptions and striking adages.

Timmana, Pushpagiri See under *Lakshmanakavi, Enugu.*

Timmannakavi Belonging to *c.* 1510 A.D., he is the author of the latter part of the *Bhārata* in Kannada in continuation of the work of Kumāravyāsa *(q.v.)*. The eight chapters, called *parva*-s, from the Śāntiparva to the end, authored by him complete the *Bhārata* in Kannada. He was a poet in the court of Krishnadevaraya of the Vijayanagar empire fame. His only work was the *Uttarabhārata* consisting of eight *parva*-s divided into forty sub-sections, called *sandhi*-s.

In the introductory verses to his work the poet offers his obeisances to various deities and then refers to the genealogy of his patron in seventeen verses. The inspiration for his work comes almost entirely from Kūmāravyāsa and poetic influences of the Telugu epic poet Tikkana Somayāji *(q.v.)* are quite obvious in the work. Several parts of this epic poem are merely translations into Kannada from the Sanskrit and Telugu versions of the epic. His fame rests on his having completed the work of Kumāravyāsa. But it must be said that the lofty character of the poetry of Kumāravyāsa is sadly missing in the work of Timmaṇṇakavi.

Tiruchendur A centre of pilgrimage in the Tirunelveli district of Tamilnadu, *T* is on the sea-shore near the Mannar straits. The city also had Tiruchivạlaivai and Jayantipuram for its names during earlier times. Its history dates back to a period even prior to the 2nd century. During subsequent periods many temples dedicated to Śiva have been constructed here. A few inscriptions of the Pandyan King Varaguṇa of the 9th century have been found here.

Tiruchirapalli A city in Tamilnadu, it is also referred to simply as Tiruchi or Trichy sometimes. From the 7th to the 17th century it was the regional capital of the Pallavas, Cholas, and of the Vijayanagar Kingdom. The fort surrounding the 275 feet high granite block which is in the centre of the city was the theatre of several battles between the 17th and

19th centuries among the Muslim, Maratha, French and British armies. The building in which Robert Clive once lived now houses the St. Joseph's College in the city. The Kāveri which flows in this district divides itself into two streams beyond the famous granite block in the city and makes Śrīrangam *(q.v.)* an island township famous for the ancient temple of huge proportions. Also in the vicinity of Tiruchi is the Jambukeśwara temple *(q.v.)*.

Tirujnana Sambandhar See under *Nāyanmār*-s.

Tirukkazhukunram A Śaivaite centre of pilgrimage in Tamilnadu, it had been the place of activity for some ancient Tamil poets like Sambandar, Sundarar, and Māṇikyavācagar. It was also a prominent centre of cultural activity during the reigns of the Cholas and the Pallavas. Many are the temples here with remarkable architectural specialities. The cave temple dedicated to Śiva lies to the east of the hill and it belongs to the period of the Pallava King Narasimhavarman I. Another temple on the hill, also dedicated to Śiva, was constructed under the rule of Parameśwaravarma I, also a king in the Pallava dynasty. Numerous inscriptions of different periods have been found here.

An alleged unique feature of the temples here is that two vultures arrive at the temples at a specific part of the day to receive a share of the offerings made to god. In the village at the foot of the hill are a few ancient temples, one of them in the shape of the orb of the moon housing a museum at present. References to this and other temples of this place are found in abundance in the religious literature of the Shaivas, called the *Tevāram (q.v.)*.

Tirukkural The foremost among treatises on ethics in ancient Tamil literature, it was composed by Tiruvallavar. The four values of life as conceived in Indian philosophical schools,

namely, *dharma*, *artha*, *kāma*, and *mokṣa*, provide the subject-matter for the author in the work. There are 1330 verses concerning the first three values, the first, namely *dharma*, having been exemplified in the first part consisting of 380 verses divided into 38 chapters. The second part discusses political matters and the qualities of the citizen in 700 verses divided into 70 sections. The third part with 250 verses under 25 headings deals with the concept of true and sublime love among great lovers. Several commentaries have been written on this work by various scholars through the centuries and the work itself has been widely translated into many languages of the world.

The unique thing about the *Tirukkural* is that it is an ancient work whose teachings are mostly acceptable to people professing a variety of religions; in other words, its appeal is universal. The work does not seek to highlight the tenets of any one religion; it rather seeks to penetrate deeply and authentically into the human mind and unravel truth as it lives there. There are occasional words of counsel in the work to kings, which, however, are valid for the common man, too. It is a book *par excellence* which adds to one's practical knowledge of the world.

Tirumakudlu Narasiprua A. town in Mysore district of Karnataka where the confluence of the Kaveri and Kapila rivers occurs, T. Narasipur is considered to be a place of the confluence of three rivers including the *sphaṭika* lake presumed to be part of Kaveri. In the T. Narasipur taluk are located the Gargeśwari temple at Gargeśwari, the Janārdana temple at Sosale, and the Mallikārjuna temple on a hill near Talkāḍ. In it is located the Agastyeśwara temple.

On the banks of the river here have been found remnants of the neolithic and bronze ages as also of other prehistoric periods. The temples themselves belong to the middle ages thus establishing a historical continuity. There are also traces of the stone graves of the bronze age culture here as at various other centres in South India. Some crude and polished

pottery of a reddish hue belonging to the early post-Christian periods and also Couletede pottery showing influences of Roman culture have been discovered here.

Towards the end of the middle ages were constructed here temples dedicated to Agastyeśwara, Ānandeśwara and Narasimha. Vyāsarāya of the 16th century, belonging to the Mādhva tradition, installed an image of Hanumān at the Agastyeśwara temple here. This temple has a Dravidian architecturual style and contains many beautiful idols.

Tirumalacarya, Tallapaka Pedda A Telugu poet of the 16th century, he is prominent among the composers of *vacana*-s in Telugu. These *vacana*-s are called *Venkaṭeśwara vacana*-s which are laudatory hymns addressed to the deity. Not set to any particular metrical length, these hymns are nevertheless musical in quality. Apart from these *vacana*-s he has also composed a few other musical hymns with an amorous theme. Among his other works are *Śṛngāra daṇḍaka*, *Śṛngāra vṛtta śataka*, *Venkaṭeśa nīti śataka*, etc. Some of his compositions have been inscribed on copper plates at the temple in Tirupati *(q.v.)*.

Tirumalamba A Sanskrit author of the early 16th century, she was one of the wives of Acyutaraya of Vijayanagar. It is doubted by some scholars whether she was at all related to Acyutaraya in any way considering that she was very much senior to him in age. Her work is among the few authentic historical works in Sanskrit. A *campū* in structure her *Varadāmbikā pariṇaya campū* deals with the marriage of Acyutaraya with Varadambika. Reminding the reader of Bāṇa's style in her descriptive passages, she displays great acumen in her prose compositions. It is the historical element which makes it an important work in the annals of Sanskrit literature.

Tirumalarya (1645-1706) A minister in the court of the Mysore King Chikkadevaraja (1672-1704), he was a noted poet and is the author of such works as *Apratimavīracarita*, *Cikkadevarāja-vijaya*, *Cikkadevarāja Vamśāvali*, and *Cikkadevarāja śataka*. It is some-

times suggested that he was also the author of *Gītagopāla* and *Cikkadevarāja Binnapa* which have been ascribed to Chikkadevaraja *(q.v.)*.

Belonging to the Vaishnava cult, he was from boyhood a friend of Chikkadevaraja and later became his minister and Court-poet. It would appear that he was also minister for a brief period under Mangamma, wife of the Nayak (feudal lord) of Madurai.

The *Cikkadevarāja Vamśāvali* which narrates the story of the Kings of Mysore is a prose work with verses interpersed only occasionally. The prose style of the work is of a high order and is much reputed on that score. *Apratimavīracarita* is a work on rhetorics, but has elements of history, too. All the stanzas illustrating rhetorical devices have Chikkadevaraja, described as an "apratimavīra", for their subject-matter and throw light on the events of his reign.

Tirumangaiyalwar See under *Ālwār-s*.

Tirumantiram See under *Tirumūlar*.

Tirumular Along with Śivavakkiyar *(q.v.)* and Paṭṭinattār *(q.v.)*, he constitutes the Siddha triad in Tamil literature (see, Siddhar-s). We have a purely legendary account of Tirumūlar's life in the *Periyapurāṇam (q.v.)* according to which he was a saint from the north who moved down to the south to see Agastya and who left his physical body on his way at a place which he could not trace later and thus entered into the dead body of a shepherd called Mūlan. His major work is the *Tirumantiram* in three thosand stanzas dealing with yogic and mystic lore. It is presumed that he lived sometime in the sixth or seventh century A.D. It is quite possible that the *Tirumantiram* as we have it today was the compilation made during a later century by some poet. The introductory portion of the work comprising some 112 stanzas contains a short summary of Tirumūlar's teachings. The supremacy of Lord Śiva is acknowledged here and it is explained how difficult it is to know Him. The ina-

dequacy of *karma* and prayer for realising Him is stressed by the poet though the same poet a little later calls upon the people to sing the Praise of God. In a chapter on Brahmins and their duties, the poet emphasises that a true Brahmin is one who seeks God and Joy that such a search leads to. There are stanzas in which the poet derides Brahmins as possessing no truth, wisdom or genuine devotion, but as being only foolish and gluttonous. In a chapter on kings, the poet compares a wicked and tyrannical king to the god of death; only, the latter is better because he leaves the good folk untouched while the former victimises both the good and the bad alike.

The *Tirumantiram* does not elaborate on any particular system of philosophy although the inclination of its author is towards Advaita and sometimes towards the *pratyabhijñā* philosophy. The poem is written in a kind of simple and short 'Viruttam' metre. Symbolism, rugged simplicity, and a vigorous tone characterise the poem.

Tirunavukkarasar See under *Nāyanmār*-s.

Tirunelveli A district of Tamilnadu where stone implements of *c.* 6000 B.C. have been unearthed, it is also the district where pottery and stone graves of the Bronze age have been found on the banks of the river Tāmraparṇi which flows in this district. In the graves covered with stone slabs have also been found bronze vessels and golden ornaments besides pottery. It is surmised that these belong to a period between 1000 B.C. and the beginnings of the Christian era.

The history of this district dates back to about the third century. Inscriptions in the *Brāhmī* script have been found at Vīraśikhāmaṇi and Marukāchtalai of this district. At Tirumalaipuram has been found a cave temple of about the 5th century when the Pandyas ruled here. Many paintings and beautiful idols of sculpture are to be seen at the cave temple.

This district has been the centre of Christian missionary activities since 1532. At Poṭṭalpuḍūr is a mosque constructed in 1634 whose peculiarity is that it has an architectural design of

a Hindu place of worship. At Kalakkāḍu and Pāleyamkoṭṭai of the district are to be seen the ruins of ancient fortresses. At Pāñcālamkuricchi was a fort constructed during the 18th century which was ruined in the course of a few battles. The heroic Kaṭṭābomman *(q.v.)* is said to have ruled from this fort.

The Nellayyappar Shaivaite temple in Tirunelveli is of some importance architecturally. The towers and the pillars of this temple belong to the periods of the Pandyan kings and Madurai Nayaks (feudal rulers).

Tirupati A prominent Vaishnavaite centre of pilgrimage in the Chittoor district of Andhra Pradesh, it is in that part of the range of hills of the eastern ghats described variously as Śeṣāchala and Venkaṭāchala. The seven hills of Tirumalai are reckoned as the seven hoods of the primal serpent deity Ādiśeṣa. The idol in this temple is proclaimed as having evolved by itself and not as a piece of sculptural manifestation. Tradition avers that Viṣṇu reincarnated himself here as Śrīnivāsa during the *kali* age and took Padmāvati for his spouse. The main temple exemplifies the Pallava architectural style and has many carvings on the tower facing towards the east, while the *vimāna* atop the *sanctum sanctorum* is bedecked with golden sheets.

Drawing devotees in thousands annually, the temple is easily the richest among the temples of the world. The Pallava kings of Kanchipura (9th century), the Cholas of Tanjore (10th century), the Pandyas of Madurai, and the kings of Vijayanagar (14th-15th centuries) have offered worship at this temple during their times and have made several gifts to the temple, as can be made out from various inscriptions. The idols of the Vijayanagar monarch Krishnadevaraya and his queen are to be seen in the temple. At the foot of the hill is the Govindarāja temple said to have been founded by Rāmānujācārya. It is also often suggested that it was Rāmānuja who conceived of the plan to have a township here. Among the other temples in it are those dedicated to Kodannḍarāma and Kapileśwara, while at Mangāpura in the vicinity of it is the temple dedicated

to Padmāvati.

Tirupati Venkatakavi-s The Telugu poets who collaborated in the authorship of poems are jointly referred to as the Tirupati Venkaṭa poets. They are Diwakarla Tirupati Sastri (1871-1919) and Cellapilla Venkata Sastri (1870-1950). Both of them were pupils of Charla Brahmayya Sastri who had studied Sanskrit grammar in Benaras. It was during their studentship that they took to joint authorship. Even when only one of them composed any given poem, by convention it always went under their joint names.

Starting their compositions first in Sanskrit, they later took to composing works exclusively in Telugu. Their first work is the *Dhātu Ratnākara* which narrates the story of the *Rāmāyaṇa*, but which is essentially a work illustrating the verbal forms in accordance with the list of stems found in Pāṇini. It is a work in the *campū* style. Their next work was a street play *(vīthi-nāṭaka)* in Sanskrit entitled *Śṛngāra Śṛngāṭaka.* They are, however, best known for the prowess they exhibited in what are called the *aṣṭāvadhāna* and *śatāvadhāna* literary compositions. Honoured by many kings of different provinces, they composed poems in praise of these kings in Telugu, preserved in their *Nānārājasandar Śanamu.*

Manifold variety is the hallmark of their compositions among which are included the translations into Telugu of the Sanskrit works *Devibhāgavata* and *Buddhacarita.* Chief among their independent works is the *Śravaṇānandamu*, a long poem in five chapters with love and didactism for its characteristic features. *Lakṣaṇā Pariṇaya*, a poem in the three chapters, deals with the marriage of Śrī Kṛṣṇa with Lakṣaṇā, and it is said to have been an instant composition of theirs. *Elāmahātme* is another of their works.

The Venkaṭakavi-s also laid the foundation for satirical poems in Telugu called the *adhikṣena kāvya. Gīrātamu, Kokila-kākamu*, and *Śṛngabhangamu* are poems of this kind. The two poets entered into a literary duel with the poet Kopparapu, *Gunṭūrusīma* being the product of this duel. *Biḍālopākhyānamu*,

Sanigrahamu, and *Rāsabhakumāraḍu* are among their other satires.

The two poets also excelled as playwrights. Of their eighteen plays, three are translations from Sanskrit, eleven are based on mythological themes, two are historical plays, and the other two are based on social themes. *Pāṇḍavodyoga vijayamu* and *Edward Paṭṭābhiṣeka* are among their plays. They have authored a few narrative songs in praise of some Indian heroes also.

Remaining creative and popular for over half a century in the Andhra region, the Tirupati Venkaṭa poets have been a source of inspiration for many a poet of the younger generation as also for the scholars.

Tiruppad See under *Kāraikkālamme.*

Tiruppalliyelucci It is a form of poetry in Tamil having its origin in the practice of kings and their likes being treated to some pleasant and melodious soft music in the mornings at the time of rising from the bed. Those who used to sing such music at the palaces and elsewhere were called the *pāṇa*-s. There were also folk-songs of this type in use. Basing themselves on the music and the folk-songs, some poets have composed poetry in Tamil belonging to this category. Music of this kind used to be called "Tuyileḍainilai" during the period of Sangam literature. During the medieval period, that is during the period of devotional literature created by the *Ālwār*-s and the *Nāyanmār*-s, it came to be called that "Tiruppalliyelucci" (the morning tune). Māṇikkavācagar among the *Nāyanmār*-s and Toṇṇaraḍḍippoḍi among the *Ālwār*-s have composed poetry of this kind. It is a custom to this day to render these compositions in the *bhūpāla* tune in the temples, allegedly for waking up the gods. Notwithstanding this objective, however, many of these compositions have literary embelishments of commendable value. In more recent times, Tattavarāya and Chidambara Swāmi have composed poetry along the lines of the earlier composers. At the beginning of this century, the national poet Bhāratiyar composed the *Bhāratamātā tirupalliyelucci* with the same form.

The distinct feature of this form is that with respect to the structure of the verses and their cadence there has not been any change since the 12th century when the form was first employed. There is almost uniformity with respect to the general approach made to the propitiated master in poems of this category.

Tirupparamkunram One of the eight ancient centres of Jainism in the neighbourhood of Madurai in Tamilnadu is *T*. To the west of this place located on a hill are a few natural caves equipped with rock-cut cots. A few of them are inscribed with inscriptions in a language which is an admixture of Prākṛt and Tamil. They are written in the *Brāhmī* script of the first century B.C. That these cots were carved out of rock as endowments on the Jain saints is indicated in the inscriptions.

Tirujñāna Sambandhar *(q.v.)* of the 7th century and Aruṇagirinātha *(q.v.)* of the 15th century have extolled this place in their works. To the north of the hill is another rockcut cave temple of the 8th century. The pillars here are specimens of the ancient Pandyan architecture, with influences of the architecture of the Cālukyas of Bādāmi. On the southern wall of the temple is an image of Naṭarāja. Also to be found here are a few inscriptions, one of them belonging to the 8th century in Sanskrit in the Grantha script. The inscription mentions a physician called Gaṇapati as having installed an idol of Śiva. Another cave temple having the idol of Jyeṣṭhādevi contains an inscription of the 8th century in the Oṭṭeluttu script.

Tiruppavai See under *Ālwār*-s.

Tiruttani Situated in the Chingleput district of Tamilnadu, it has long been a centre of pilgrimage because of a temple dedicated to the deity Subrahmaṇyaswāmi located on a small hillock. From the point of view of ancient history also the place occupies a prominent position in that a Shaivaite stone temple

representing Pallava architecture has been constructed here. An inscription found here suggests that this Vīrattāṇeśwaram temple was constructed during the reign of the Pallava King Aparājita of the latter half of the 9th century. It is a temple with typical characteristics of the Tamilian architecture of the period of the Pallavas.

Tiruvaiyar A Shaivaite centre of pilgrimage in Tamilnadu, *T* is also referred to as Tiruvāyūr and is located at a short distance from Tanjore in Tamilnadu. Standing on the banks of the Kaveri, it has the reputation of having five rivers flowing there, —the five rivers being Kolerūn, Kāveri, Komarutī, Vetar and Vennar. The temple is called the temple of Pañcanadīśwara by virtue of this fact, otherwise also called the Ayyārappar temple. The bronze idol at the temple has elegant artistic features, while the temple itself shows marks of Chola architecture and sculpture. The stone inscriptions found in the temple indicate that the temple had been renovated at different periods by the kings of the Chola dynasty. There are a few other temples in the neighbourhood of this one.

Shama Sastry *(q.v.)*, a renowned composer of Karnataka music, was born here. So was Tyāgarāja *(q.v.)*, the stalwart Karnataka music composer and saint. To commemmorate the musician-saint Tyāgarāja, a memorial has been raised here. The annual music festival to pay tributes to Tyāgarāja is a special feature of Tiruvaiyār.

Tiruvanantapuram The capital of Kerala which was earlier the capital of the princely State of Travancore, it is also referred to as Trivandrum. Located on the sea-shore on a raised platform along the western ghats, Trivandrum provides a scenic beauty all its own. Among the places of artistic interest in Trivandrum is the Śrīcitrālayam where are housed many elegant masterpieces of art including a few of Rājā Ravivarma *(q.v.)*. The temple dedicated to Anantapadmanābhaswāmi is among the places of cultural interest in Trivandrum. A temple of mammoth proportions, it resembles the Rameshwaram

temple in more respects than one.

Tiruvannamalai See under *Aruṇācala.*

Tiruvay Moli See under *Ālwār*-s.

Toda Dance Among theToḍas *(q.v.)* of the Nilgiris in Tamilnadu, there is a dance which goes back to ancient times in its origin. It has its roots in ritual and has the Sun-worship for its purpose. The Sun deity is represented by a hewn stone and the songs are sung in chorus during the dance. It is usual for one woman to start with the first line of the song and for others to join in the strain. This music more or less resembles the sound of a swarm of bees heard from a distance in the valley and gradually becoming louder. In a circular formation the men dance in groups around the Sun deity with movements repeated over and over.

Todas A primitive tribe living in the hilly forest regions of the Nilgiris in Tamilnadu are called the Toḍas. According to anthropologists, the Toḍas have been gradually receding over the years in comparison to the other tribes. This is obvious from the fact that they were numerically a very small tribe as indicated by their population which stood at a mere 600 around the year 1971.

The buffalo occupies a prominent position among the Toḍas. It was not only an instrument of their material well-being but also their religious symbol. As W.H. Rivers puts it, "the wealth of the Toḍas is judged by the number of buffaloes they have".

Polyandry seems to have been in vogue among the Toḍas until recently. Monogamy and polygamy are currently in vogue among them. During the period of polyandry, the parentage of the child used to be determined by what is called the "bow and arrow ceremony". The cremation practice among the Toḍas is rather peculiar, the ceremonies of the first day being called "green funeral" and those of the second day

being called "dry funeral". Widow remarriage and divorce are quite popular among the Toḍas, among whom are two internal categories called the "tārkal" and "tertal". Another specific characteristic of this tribe is that it is exclusively given to vegetarianism. Their language is "Toḍa", belonging to the Dravidian family of languages.

Tolkappiyam A descriptive technical book concerning ancient Tamil literature, it was composed during the period of Sangam literature some time between 500 B.C. and 100 A.D. An ancient Tamil scholar named Tolkappiyanār was its author. The book is in three parts, the first part dealing with Tamil sounds, the second part with Tamil words and compounds, and the third part, entitled *poruladigāram*, discussing the then extant Tamil literature. The discussion of literature includes categorisation, explanation of structure, and semantic variations. The art of drama and its characteristics are also discussed further on. The work as a whole has some 1600 aphorisms, the third part itself taking 650 of them. It is significant that a technical critical work of this kind with literature for its subject could appear as early as about 2000 years ago.

Tonnuru A village in Pandavapura taluk of Mandya district in Karnataka, it was once a flourishing *agrahāra (q.v.)* during the Hoysala times. This place is referred to in the inscriptions variously as Toṇḍanūru, Toṇḍanūragrahāra, Yādavapura, Yādavanārāyaṇa, and Caturvedi-mangala. A temple dedicated to Tuppaleśwara was constructed here by the queen of Vishnuvardhana, a Hoysala king, who made an endowment for this temple, as can be gathered from inscriptions. It is presumed that Vishnuvardhana ruled the state as a prince from this place. There is a tradition which claims that it was here that Rāmānujācārya first met Vishnuvardhana and converted him to Vaishnavism from Jainism. During the reign of Narasimha I, three temples dedicated to Kṛṣṇa, Kailaseśwara and Narasimha respectively were constructed here and they were extended under the rule of Ballāla II. It is sugges-

ted that, during the period of the decline of the Hoysalas, Ballāla III lived here for some time.

The temples are typical of the Dravidian architectural style in southeren Karnataka under Hoysala rule. An admixture of the Dravidian and Hoysala architectural patterns could be seen here. The huge tank adjoining the village must have been the Yādavasamudra constructed during the reign of the Hoysalas. Tipu Sultan is said to have got this tank renovated. Nazir Jung is said to have named it "Moti talāb" when he was residing here. A "darga" constructed in 1358 in memory of Shahsala Masood Ghasi still stands here.

Travancore Once a Princely state, it is a part of Kerala taday. On the 1st of July 1949 the princely state was coalesced with the princely state of Cochin and became Travancore-Cochin state. Subsequently it became part of Kerala.

The Princes of *T* used to consider the Chera kings as their ancestors, the latter having ruled parts of South India along with the Pandyas and Cholas in early times. During the middle ages it had its heydays, especially during the reign of Ravivarma. After Ravivarma's rule, *T* came under the purview of the Kākatīyas of Warangal and the Pandyas. During the 15th and 16th centuries, the Portuguese established their forts in Quilon and other centres of Travancore. It was also during this period that these Kings had to fight against the Vijayanagar Kings and the Nayaks of Madurai. Travancore again asserted itself in a significant way when Mārtaṇḍavarma ascended the throne. The state was further consolidated under the rule of his successor Rāmavarma Kārtīka Tirunāl. Several reforms were introduced in the State during the reigns of his successors Rāmavarma Amiliyam Tirunāl, Viśākham Tirunāl, and others. The British colonialists came to regard this state as an ideal state.

Travancore contributed richly to the cultural sphere under these rulers. Elegant stone sculptures, bronze idols, wooden handicrafts and ivory carvings are among the remarkable artistic contributions of the Travancore artists and artisans. Amili-

yam Tirunāl, a renowned musician, got the Rangavilas Palace constructed and it later became the Rangavilas Art Centre, thanks to the efforts of the queen Setu Pārvatībāi. The Travancore kings have made lasting contributions to the world of music. Most of them were themselves musicians of a high order and all of them patronised music consistently. Another contribution of the Travancore rulers to the world of religion was that they made Navarātri festival (the festival of nine days) both a religious and a social event for the entire state. This festival has as long a history in Travancore as the kings of that state have.

Travancore Sisters Ragini, Padmini and Lalitha who have been well-known through numerous of their *Bharatanāṭyam* performances are often referred to as Travancore sisters. Known for perfect co-ordination of movement and interpretation, all three of them have performed individually and also together. Besides the *Bharatanāṭyam,* these sisters have also excelled in dance programmes consisting of *Mohiniyāṭṭam* and a variety of forms of folk dance.

Trikuta Rajappa Kavirayar Belonging to the 18th century, he was born in a village near Tenkasi in Tamilnadu and was under the patronage of Vijayranga Chokkanatha Nayaka of Madurai at whose instance he wrote the *Kurrālakkuravañji.* Considered as a bright specimen in that category of Tamil Literature, this *Kuravañji* is a popular work in the range of Tamil Literature. Rajappa is also the author of another work called *Tirukkurrālattalapurāṇam,* besides a number of other *Prabandha*-s dedicated to Kurrālanātha.

Trimalla Author of several treatises on medicine, *T* of the early 15th century was a southerner who resided in Varanasi. These treatises are *Drvyaguṇa śataślokī* or *Pathyāpathya nighaṇṭu, Yogataranginī, Vaidya candrodaya,* and *Vṛttamāṇikyamālā.* His son Śankarabhaṭṭa authored a work on alchemy called *Rasapradīpa.* Trimalla has also authored a work on rhetorics called *Alaṅkāra*

mañjari. All these works are in the Sanskrit language.

The *Dravyaguṇaśataślokī* discusses the qualities of articles of food of daily consumption and the *Yogataraṅgiṅi* deals with the structure and medicinal qualities of articles used as medicine to cure diseases, while the *Vaidyacandrodaya* describes the characteristics of different diseases.

Triveni (1928-1963) A significant woman novelist in Kannada, *T* has forty-one short stories collected in three anthologies entitled *Heṇḍatiya Hesaru* (the name of the wife), *Eraḍu Manassu* (Two minds), and *Samasyeya magu* (The problem child). Male chauvinism is often subjected to attack by this cool analyst in the stories. Triveṇi was a novelist with a difference in that she brings her knowledge of psychology to bear on the analysis of woman's status in society while portraying her with sympathy. The suffocating superstitions and the firmly rooted ignorance of woman which have kept her bound in society, Triveṇi suggests, are not the making of woman alone. Her novels *Bekkina Kaṇṇu* (The cat's eye) *Dūrada Beṭṭa* (The distant hill) and *Muccida Bāgilu* (The closed door) are among her psychological novels. *Hūvu-haṇṇu* (Flowers and fruits), *Bellimoḍa* (The silver cloud), etc., are her powerful novels with a social theme. During her brief span as a novelist, she has given a few remarkable novels which have made her an unforgettable novelist. A few of her novels have also been filmed during the last decade.

Trivikrama Author of *Prākṛta Śabdānuśāsana,* he belonged to the lineage of the Bāṇā-s. Pupil of Arhanandi, a scholar in the Jaina lore, Trivikrama claims that he is a fine poet. But no literary work of Trivikrama has come down to us. Belonging to the latter part of the 13th century, he was a Jain scholar who authored his treatise basing himself on the treatise of grammar authored by Hemacandra.

His treatise is divided into three chapters, each chapter consisting of four sub-sections. The third chapter of the work describes the characteristics of the *Apabhraṃśa* language.

Tulajaji Maharaja A Maratha king who ruled in Tanjore, in Tamilnadu during the latter part of the 18th century, he is the author of *Sāngīta sārāmṛta*, a brief text on Karnataka music. A work which is at variance with *Caturdaṇḍi Prakāśikā* of Venkaṭamakhi *(q.v.)*, it mentions the name of a musician called Sauṣṭika. Matanga, Viṭhala and Venkaṭamakhi are profusely referred to by the author who discusses the tunes that were in vogue during his times. It is a work which helps the historian of music in tracing the development of music and the evolution of new tunes in the Karnatic style.

Tullal An art form of Kerala in which the exposition is through a solo dance, its origin is attributed to Kunjan Nambiar (*q.v.*). It is usually categorised in three types, the most popular among which is the *Oṭṭam Tullal.* Essentially based on the principles of the classical dance, the technique of this art is none too rigid. The popularity of the *T* is thus to be attributed to songs in simple Malayalam, simplicity of presentation, a direct appeal to everyday contemporary life and the outspoken wit and humour, all of which form part of the *T*. It is, however, the dance that is of prime importance in *T*. Although lacking in variety, it is replete with dance from beginning to end. Occasionally, there are very vigorous footsteps and rhythmical movements of the body in the performance of the Tullal.

In the *Oṭṭam Tullal,* the performer wears a long tape of cloth of white and red colour looped around the waist string to form a knee length. A chest plate adorned with various types of coloured beads, glass and tinsel and other ornaments is also used. There are a few other gaudy paraphernalia which the performer wears. The songs used in the *Oṭṭam Tullal* are so structured that a fast movement and a high tempo in dance are made possible.

Tulu A Dravidian language with some antiquity, it is spoken in the South Kanara district of Karnataka. Mangalore, Udupi, Karkala, Puttur, Buntwal, Kundapur, and Sulya taluks, toge-

ther referred to as Tulu land, have Tulu as the language of the people. By no means is it a language spoken by any one caste-group in the region. For some unknown historical reasons, there has been no literature in the Tulu language. But there are excellent folk songs and also historical songs called *Pāḍdana*-s in the language. It must be noted that it is not just a dialect of the Kannada language as is sometimes incorrectly presumed.

Tumkur A big town in Karnataka and headquarters of the district of the same name, Tumkur has an importance by virtue of the places of cultural interests in the district. Among them are Kaidāla *(q.v.)*, and fortresses of early rulers of feudal principalities as in Miḍageśi, Madhugiri, Sira, etc. Also important in the district are ancient archaeological sites as in Kibbanahalli *(q.v.)* and Biligere where implements of the old and middle stone age periods have been found. Among the more important inscriptions discovered in the district are those of Navakāma (676 713) in Hebbur, Śrīpuruṣa (726-777) in Miḍigesi and Satyavākya Nolambakulāntaka (963-974) in Kibbanahalli. The district was mainly under the rule of the Gangas *(q.v.)* and Nolambas *(q.v.)*. Inscriptions of the early Chola and Hoysala periods found in this district indicate that it once formed part of the Cālukya kingdom. It was subsequently part of the Vijayanagar empire, after whose fall it came under the purview of the Bijapur Sultanate. The township of Sira was a prominent centre during this period and Tipu Sultan annexed it in 1774. In 1791 Sira had been overtaken by the Maratha army, and after the fall of Tipu it became part of the Mysore province under the Wodeyars. The Madhugiri fortress, likewise, has a long history.

The inscriptions found in the district exceed a thousand and they belong to different periods between 400 and 1900 A.D. Many of them merely record gifts of land and the like, but they throw some light on the social life of the early epochs. The oldest among them is that of the Ganga king Mādhava of

c. 400 A.D. The largest number of inscriptions of this district belong to the Hoysala period. Numbering 157, they belong to 1078-1342 A.D. and are useful in establishing certain events of history with accuracy. One inscription of the Kākatīya period and 136 of the Vijayanagar kings have also been found here.

The most ancient temples of the district are in Noṇavinakere. Dating back to the 10th century are the five Śiva temples in this town which stand as a memorial to the Nolamba-Pallava rule in the district.

Tyagaraja (1757-1846) There is no name greater than that of *T* in the history of Karnataka music, thanks to his unequalled genius as a musical composer, a devotional and philosophical poet, and unrivalled musician of the highest calibre. The poetic diction of his songs, the intense religious fervour and the matchless beauty of music, together have made *T* and his compositions the most treasured glories of Karnataka music. The popularity of his compositions is to a great degree due to a combination of perfect naturalness, extreme simplicity and rich varieties of rhythm. The poetic charm of his ideas, imagery and sentiment is an outstanding feature of his compositions, while in the expression of his emotion—be it the wail of boundless sorrow, the anguish of unrequited love, or the despair of unheeded cry—he is at his best. With his songs mostly devotional in nature *T* does at times throw light on aspects of good government and social welfare in his compositions. No musical composer in the Karnataka musical tradition has provided for himself such extensive scope for pure music as *T* has done. The number of tunes *(rāga*-s*)* *(q.v.)* in which he has composed passes the 260 mark. As for rhythm *T* is again a master.

Born in Tiruvarur on the banks of the Kaveri in Tanjore district of Tamilnadu, *T* studied Sanskrit and the *Śāstra*-s in his early days. It was under Sonṭhi Venkaṭa Ramanaiah that he had his first musical lessons. An ardent admirer of Purandara dāsa *(q.v.)*, right from the beginning he was the firmest devotee

of Lord Rāma. Music and devotion constituted the be all and end all of *T* all through his life and these were for him the means to self realisation and emancipation as well. Apart from hundreds of *kṛti-s(q.v.)* in a variety of tunes, he has also composed two musical dramas namely, *Prahlāda bhaktivijaya* and *Naukācarita*.

Tiruvayyar which is on the banks of Kaveri has become a centre of pilgrimage for musicians and connoisseurs of music, because of his having spent the last part of his life there. Annually a musical festival is held here to commemorate the invaluable services of the saint, poet, musician Śri Tyāgarāja, when the assembled musicians collectively sing the five of his compositions which are considered to be technically perfect and musically superb, besides rendering a number of other compositions in rich musical style. Among his great pupils were Veena Kuppa Iyer *(q.v.)*, Mānambucāvaḍi Venkata Subba Iyer, Umayalpuram Krishna Bhagavatar, etc.

Tyagayyar Tiruvottiyur (1845-1917) Son of Veena Kuppayyar *(q.v.)* he has a number of musical compositions in the Karnataka style to his credit. Many of them along with their special characteristics have been included in his *Sankīrtana ratnāvali*. He is also the author of a treatise on musicology, *Pallavi Swara Kalpavalli*.

Uccangi Situated to the south of Tungabhadra river in Harapanahalli taluk of Bellary district in Karnataka, it is known for its hill with an ancient fortress. On the hill is a temple dedicated to Utsavāmba (or, Uccangamma) whence its name as Uccangi.

It was the capital of the kings of the Pandya dynasty during the 11th and 12th centuries and they constructed the fortress as also a few Shaiva and Jain temples here. That it was an impenetrable fortress is made known to us by a few Hoysala inscriptions. The Hoysala king Vīraballāla II had attacked this fort successively in 1173 and 1187 and it was overtaken during the second attempt when the Pandya king was slain. It

became the centre for some feudatory lords to rule after the fall of the Vijayanagar empire.

Many remnants of the erstwhile strong fortress and stone-built temples are found here at present. The fortress had four huge entrances. All along the path up the hill are ruins of old temples and the Utsavāmba temple at the top, none too remarkable for any artistic quality, it is still a popular pilgrim centre.

The Pandyas of Uccangi were the prominent feudatory lords under the hegemony of the Cālukyas of Kalyāṇa during the 11th and 12th centuries. During their rule over two centuries, they gained popularity as patrons of art and literature.

Udagamandalam A hill station in Tamilnadu better known as Ooty, it is the headquarters of Nilgiri district. A centre of tourist attraction, it is a garden-city by virtue of the sylvan surroundings and is often referred to as "the queen of hill stations". Among the imposing constructions of the British colonial days here are the St. Thomas Church, the St. Stephen Church, and the Stone House. Also located here is an artificial lake of over three kilometres in length constructed by the British in 1823-25. Abounding in coffee and tea estates, it also happens to be the centre of the primitive tribe of the *Toḍa* s of Nilgiri *(q.v.)*, and hence is of some anthropological interest, too.

Uddanda A Sanskrit author of the 17th century from Lāṭapura near Kanchipura in Tamilnadu, he is the author of a play of the *Prakaraṇa* variety entitled *Mallikāmaruta.* This play which is in ten acts resembles Bhavabhūti's *Mālati mādhava* in many respects. The language and style of *U* as also the plot of the play exhibit influences of earlier plays in Sanskrit like *Vikramorvaśīyam* and *Veṇisaṃhāra.*

Udupi A city in the South Kanara district of Karnataka, it is a prominent centre of pilgrimage for the Hindus, especially for those belonging to the Mādhva tradition. The Śrīkṛṣṇa temple

founded by Madhvācārya and two other temples dedicated to Ananteśwari and Chandramoulīśwara are located here. Though not of great significance from the architectural point of view, the Śrīkṛṣṇa temple occupies a position of importance from the religious point of view. Also located in Udupi are the eight mutts established by Madhvācārya and they are seats for Mādhva saints even today. Incidentally, legend has it that Kanakadāsa *(q.v.)* who was refused entry into the Kṛṣṇa temple here for reason of his low birth, propitiated the Lord so avidly that the idol turned to him in such a way as to be visible from outside through a hole in the wall of the temple.

Udutadi A village in Shimoga district of Karnataka, it was the birth place of the renowned Veerashaiva poetess-saint Akkamahādevi *(q.v.)*. In inscriptions, this place is referred to as the "Taḍagaṇi" territory". The chief deity af the temple here is Cannamallikārjuna, the inspiring lord extolled extensively by Akkamahādevi in her *vacana* compositions. It is now called the "Pardeśi Mallappa temple". The idol of a female person found here recently has been identified as that of Akkamahādevi. There is also a Rameśwara temple at Uḍutaḍi.

Ula It was an ancient custom for the images of deities to be taken out in processions with all paraphernalia after duly decorating the image at the temple. In the course of the processeon, the image used to be stationed for brief periods at certain chosen points for offering worship. Singing the praise of the deity during such worship was also part of the custom. The songs of praise would make particular reference to the extraordinary qualities of the deity and his (or her) feats. Some female devotees of the lord would even feign love for the lord and this would in turn be the subject-matter for some folksongs. In the background of all this, there came to be composed a variety of poetry in Tamil which has come to be designated as "Ulā". The earliest among extant works of the Ulā category belongs to the ninth century A.D. It is the *Tirukkailāya ñāna ulā* by Cheramān Perumān. It is referred to as the

"Ādiyulā" because of its being the first work of its kind in Tamil.

The deity in this *Ulā* is Śiva who is approached with a request by the gods in Kailāsa to present himself before them by going in a procession. Śiva gives his consent to this. The ladies who witness the procession on the roads are enamoured by the charm of the god. The poet utilises this occasion to describe the sevenfold states of mind of seven kinds of ladies who out of their love for the lord assume seven different states of consciousness in relation to the god.

The works of the *Ulā* category are extremely stereotyped in their conception and execution, each successive work being modelled in exactly the same form as the first one in that category. The names of the gods, devotees and places may vary, but the descriptions and other details do not. Among the *Ulā*-s composed after the first one mentioned above are the *Aluḍaiya Pillaiyār Tiruvulāmalai* of the 11th century by Nambiyāṇḍār Nambi with Tirujñāna Sambandhar as the worshipful master, and three *Ulā*-s composed by Oṭṭakkūttar during the 12th century.

Ullur Parameswaram (1877-1949) A poet as significant as Kumaran Asan *(q.v.)* and Vallathol *(q.v.)* in Malayalam literature is Ullūr who was contemporaṇeous with them. Ullūr S. Parameswaraiah graduated in 1897 and took to the teaching profession. As the principal follower of Valiya Koyittamburān *(q.v.)* he was a stickler to tradition in literature in many respects.

His poems have been published in the form of several anthologies, notable among which are *Aruṇodayam*, *Tārāhāram*, *Kiraṇāvali*, *Ratnamāla*, *Maṇimañjūṣa*, *Hṛdaya kaumudi*, *Taranginị*, *Kalpaśākhi*, *Amṛtadhāra*, *Dīpāvali*, *Citraśāla* and *Taptahhṛdaya*. Apart from these, he has also authored a few longer poems like *Karṇabhūśaṇam*, *pingala*, and *Bhaktidīpika*. As a poem with great artistic felicity, his '*Maṇittuli*' (Drops of rain) contained in the anthology *Tārāhāra* may be mentioned. Like Āśan in his "*Vīna pū*", Ullūr in his "*Maṇittulli*" depicts man's life through the drops of rain. His notable prose work is the *Vijñānadīpika*.

Besides, he is the author of a History of Malayalam literature which is regarded as a highly authentic work.

Umaruppulavar A Tamil poet of the later 17th and early 18th century, *U* is a Muslim poet who was a disciple of Kadigaimu-ttuppulavar who was a poet in the court of Eṭṭappan. The best known work of his is the *Sīrappurāṇam*, usually considered to be a classic among Muslim Tamil works. It abounds in Arabic words which accounts for the abstruse nature of the work. Another of his works is the *Sīdakkādinoṇḍināṭakam*.

Unnayi Warrier The *Nalacaritram* in Malayalam which belongs to Kathakali literature is authored by *UW* of the first half of the 18th century. He is said to have lived in Trivandrum during the last part of the reign of Mārtāṇḍavarma Mahārāja-varma. Before going to Trivandrum he served at the temple of Iriññālakuḍa which was his place.

The *Nalacaritram* which has characteristics that make it eminently suited for the stage has also highly commendable musical and literary qualities. So much so, it is a work of preeminence not only in Kathakali literature but in the whole range of Malayalam literature itself. More than a pleasing combination of words, it is a vision of life that is of special interest for the author. The work itself is an adaptation from the *Mahābhārata* version of the episode, but the author has condensed it while making the presentation more artistic. Consisting of four parts, the poem gave a new direction to Malayalam poetry by virtue of its poetical flights.

Unninili Sandesa In the range of Malayalam literature, the *US* finds a prominent position for itself not only as a *sandeśa kāvya (q.v.)* but also as an excellent work in the whole gamut of *maṇipravāla (q.v.)* literature. Although the date and author-ship of the work cannot be established with certainty, it can be regarded as a work belonging to the middle of the 14th century. The hero of the poem, it is surmised, is none other than the author himself, while the heroine must be a youthful damsel

of the Vaḍakkaṇkūr royal family. The internal evidence in the poem suggests this. The hero, abducted by a *yakṣiṇi* while asleep with his beloved at Kaḍutturutti, sends a message to his spouse through his friend Ādityavarma.

The author takes us through the entire length and breadth of Kerala introducing to a vivid picture of Kerala of six hundred years ago. Realism and imagination are poetically blended in the poem which is an outstanding illustration for the *maṇipravāla* style in practice.

Upadhye, A.N. (1906-1971) A redoubtable scholar in ancient Indian languages and literature, *ANU* has earned reputation as the critical editor of several ancient Indian texts. An adept in the Prākṛt language and Jainism, he has published more than 150 research papers of great value.

Among the treatises critically edited by him are the *Paramātma Prakāśa* in Apabhraṁśa, *Pravacanasāra* and *Pancasuttam Kamsavaho* in Ardhamāgadhi and *Varāngacarita, Bṛhat Kathākośa,* and *Ātmānuśāsana* in Sanskrit. He has authored a book on Pāli and Prākṛt languages and literature in Kannada besides contributing valuable research articles on the early forms of Kannada language. His contributions relating to the identification of the sources of many early Kannada works remain useful material for the historians of Kannada literature.

Urilinga Davaru (c. A.D. 1170) An important member in the religious revolt led by Basavaṇṇa *(q.v.)*, *UD* originally was from Kashmir and he settled down in Kalyāṇa for carrying forward the task of the Veerashaiva movement. He headed the Veerashaiva mutt for some time in Kandahār of Nanded district in Maharashtra. To him goes the credit of ordaining Peddaṇṇa and Kālavve *(q.v.)* belonging to the category of the untouchables into the Veerashaiva fold and making them adepts as preceptors of the new religion, Peddaṇṇa, who had another name as Urilinga Peddi, himself became head of a Veerashaiva institution later on. It was then that some opponents set fire to his small residence which, however, did not

cause much despair to him. There are 29 Vacana compositions of Urilinga Deva extant today. As many as 149 *vachana*-s of his disciple, namely Peddaṇṇa, are available.

Usha Datar A well-known danseuse of Karnataka, *UD* is presently teaching in the Department of Dance, Drama and Music of the Bangalore University. She started learning dance at an early age and has distinguished herself as a leading exponent of *Bharatanāṭyam, Mohini āṭṭam, Kūcipuḍi* and temple dance. Having received training at the Kerala Kalāmaṇḍalam under a scholarship from the Government of Kerala, she joined the School of Abhinaya sponsored by the Andhra Sangeetha Academy and acquired proficiency in *Kūcipuḍi*, Temple Dance and *Sātvika abhinaya*. It was under Nataraja Ramakrishna that she obtained training in the latter two forms of art at the Hyderabad School.

Utpreksaval Labha Belonging to the 16th century, *U* whose—real name was Gokula—lived in Malabar in Kerala. His *Bhikṣāṭana kāvya* in 40 chapters is a Sanskrit poem describing the prowess of the Chola King Rājarāja to whom Śiva himself is fancied as having gone for alms. Fairly didactic in its matter, the poem has some fanciful, descriptive passages. Another work of his is the *Sundarī śataka*, the poem which earned him the name of "Utprekṣāvallabha".

Vadakkan Pattu An ancient collection of heroic songs in Malayalam, called the *VP* underlines the aspect of bravery in the context of war. Perhaps composed at a time when wars were the order of the day, they speak of the social conditions determined or disturbed by war. Not more than four centuries old, these songs are centred round some heroes or the families of the heores of war. Āromal Chekavar, Taccholi Otenam, Pālāṭṭu Koman are among the heros mentioned in the songs, while among the heroines are Uṇṇiyārca and Mādhavi.

The songs incidentally also give us an idea of the rituals of marriage, division of property, superstitions, education, freedom of women, social entertainments, war preparations, customs and practices, etc., of that period. The conversational style of the early folk songs in Malayalam is to be seen in the *Vaḍakkan Pāṭṭu.* Apart from the depiction of the valiant heroes and their prowess, there is also the depiction of the moods of love, pathos, and the like in parts of the songs of this group.

Vaddaradhane A milestone in the history of Kannada literature is marked by the work *Vaḍḍārādhane* which declares the triumph of the native tongue over the influence of Sanskrit. A monumental prose work of about the 10th century A.D., it is authored by Śivakoṭyācārya. It narrates the stories of nineteen great men who are all dedicated to righteousness. Having overcome all passions, these great men have renounced everything and have obtained knowledge of the Absolute. They are Jain saints *par excellence,* for which reason Dr. Fleet described the work as "the story of the *upasargakevali*-s."

The *Vaḍḍārādhane* throws light on the social life and thought of its period considerably. The characters in the stories are drawn essentially from a royal and aristrocatic background. The kings figuring in the stories are all endowed with a hundred or a thousand wives, but on some small issue or the other they develop a mood of renunciation and end up as Jain saints.

During the age of the composition of this work Sanskrit was all pervasive and used to be employed in inscriptions, treatises, *campū* literature, etc. The *Vaḍḍārādhane* has liberated itself from the clutches of Sanskrit usage. Its style is often described as the "native style" *(Deśī).* Though written in the background of religion, the work transcends a purely religious context and shines as an artistic work of high quality prose in Kannada literature.

Vadiraja A Sanskrit author with about twenty works to his credit, *V* was an able exponent of Mādhva philosophy and belonged to the latter half for the 15th century. Born in a village

in the South Kanara district of Karnataka, *V* was honoured with the title of "Prasaṅgābharaṇa tīrtha" at the Vijayanagar court by Krishnadevaraya in appreciation of the debating skill of Vādirāja. A philosopher, a poet and a playwright, *V* has earned great reputation especially for his philosophical disquisition. *Tātparyanirṇayaṭīkā*, *Prameyasaṃgraha*, and *Pāṣaṇḍamata khaṇḍana* are among his philosophical works, *Rukmiṇīśavijaya* in 19 cantos is a *Mahākāvya* and *Jāmbavatīpariṇaya* as also *Satyabhāmā samāgama* are his plays. The plays of his, however, have not come down to us.

Vadivelu A musician in the Karnataka style who was the first to introduce the violin into Karnataka music and who was also a musical composer, *V* was in the court of Swāti Tirunāl *(q.v)* and hailed from Tanjore. His contribution to the enrichment of *Bharatanāṭyam* is indeed very great, the present shape and form to it having been given to it by him and his three brothers who also were court musicians at Tanjore. Mainly based on the *Nāṭyaśāstra* the patterns of dance were designed by them. Pandanallur Meenakshi Sundaram Pillai *(q.v.)*, a descendent of Vaḍivelu, preserved these finer features of the art for posterity through his pupils.

Vaidehi Cittajallu Best known among the performing artists of *Golla kalāpam(q.v.)* in Andhra Pradesh, together with her sister Induvadana, *CV* was supreme on the stage for about five decades. With her scholastic background under the training of Panda Venkatasastry, she specialised in various forms of Indian dance. It was after an intensive training for ten years that Vaidehi set foot on the Indian stage as a performing artist. It was especially in the presentation of *Golla kalāpam* and *Bhāmā kalāpam* that she along with Induvadana excelled.

Vaidumbas Several inscriptions of a small dynasty of kings in Karnataka, namely of the Vaidumbas, have been found in a few taluks of Kolar district. In Bagepalli taluk several rock inscriptions glorifying the deeds of some heroes (see *Vīragallu*)

have also been found. They all belong to *c.* A.D. 900. Tumba in north Arcot of Tamilnadu seems to have the place of origin of the Vaidumbas whose first king was Daṇḍa Triṇetra. The Chola king Parāntaka I defeated this Vaidumba king. Next in importance to him in this line of kings is Vajrahasti who ascended the throne in *c.* A.D. 1038. The Vaidumbas, it would appear, were finally routed by the Chola king Vīra Rajendra I.

Vaisika Tantram A work in Malayalam composed in the *maṇipravāla* style *(q.v.)*, the *VT* belongs to a period earlier than the 11th century. Its author is not known. Possibly the only work of its kind available in any literature, it contains instructions to a prospective prostitute from her mother regarding the path to be followed for achieving success in the profession of a prostitute. As is only to be expected, the work abounds in voluptuousness although there is a sprinkling of aesthetic and poetic passages in the work occasionally to be seen. The work obviously was authored by someone who knew enough about physical life and the way to make it "successful". The distinction of the work is that it has a language quite modern in its structure and usage.

Vallathol Narayana Menon (1899-1958) A patriot *par excellence*, the great Malayalam poet Vallathol was born in Mangalam in 1899. "Vallathol" was his family name, while his real name was Narayana Menon. Learning Sanskrit at an early age from his maternal uncle, he had gained enough mastery in that language to be able to compose poems in the language. Although born and nurtured under conditions of poverty, his creative abilities never slackened and his interests were not confined to the limits of literature but extended also to music and dance. It was thanks to Vallathol's supreme efforts that Kathakali dance *(q.v.)* which was on the decline gained a foothold again in Kerala and other dance-forms also received his attention. He founded the "Kerala Kalāmaṇḍalam" for rejuvenating these art-forms and was its nerve-centre for long.

Though he expended his love for Kerala quite profusely, it never came in the way of his love for India as a whole. Deriving inspiration from the ancient seers who composed the Veda, he gave expression to Vedic thought in his works. His epic poem *Citrayogam* has for its plot the love story of Mandāravati and Sudarśana as narrated in the *Kathāsaritsāgara*. He obtained the title of "Mahākavi" for this work in the literary world of Kerala. Deeply versed in ancient and classical Sanskrit literature, Vallathol translated into Malayalam such works as Vālmīki's *Rāmāyaṇa*, Kālidāsa's *Śākuntalam*, Bhāsa's *Svapnavāsavadattā*, and Hālarāja's *Saptaśati*. More profound than these among his contributions is his translation of the *Ṛgveda* into Malayalam. This work of his was published under the aegis of the Government of India in recognition of the stupendous task he had performed. Vallathol is also a prominent lyrical poet in Malayalam. Besides, he has written a few narrative poems like *Gaṇapati*, *Anīruddha*, *Vilāsalatikā* and *Sītā*. *Bāpūji* is a poem about the tragic assassination of Gandhiji composed in epic style. *Mugdalam Maria* is his narrative poem with an element of pathos based on the Biblical story of Mary Magdelene. Vallathol was honoured at the royal court of Travancore. The Madras government honoured him with the title of "National Poet" and he had also been member of the Kerala and the Central Sahitya Academies. Later, he was conferred the title of "Padmavibhusana". Some of his poems have a radical philosophy about society and the world to disseminate. A few of his poems have been published in Russian transaltion.

Vanchimutur A place which figures prominently in the early history of the Cheras of Kerala and whose identity has yet to be established with certainty is *V*, said to have been the original capital of the first Chera empire. The name appears in different forms, but as synonyms, in the early Tamil works as Vanchi and Karur or Karuvur. The latter name bearing resemblance with different place names in Tamilnadu and Kerala has made scholars like K. A. Nilakantha Sastri to locate Vanchi at Karur

on the banks of the Amaravathi in the Tiruchirapalli district of Tamilnadu. They cite a few inscriptional evidences also in support of this theory, some early inscriptions having referred to Karuvur in the Kongu area as Vanchi. The Sinnamannur plates of the 10th century, however, refer to Vanchi as a town situated on the banks of the river Ponni. The scholars establish their theory by suggesting that the river Ponni is none other than the Amaravati river, Karur on its bank being then Vanchi of the Chera times. Other scholars like Dr. S. Krishnaswamy Ayyangar identify Vanchi with Tiruvanchikulam near modern Cranganore in Kerala itself. A few others identify it with Karurpadanna, also near Cranganore, on the basis of its proximity to the ancient port of Muziris. A noted scholar on the history of Kerala, A. Sreedhara Menon, supports this view. He cites the literary evidence from *Kokasandeśam*, a Malayalam work, and *Takkayāgapparaṇi* in Tamil, in support of his conclusion.

Vannakkalanjiyappulavar Belonging to the 19th century, Hameed Hussain took this name and authored a poetical work in Tamil called *Rājanāyagam,* which is a biography of Mohammed, the Prophet. It is a work which runs into more than 2000 stanzas. Hussain is also the author of *Āli Pādushā Nāṭakam.*

Varadachar, A.V. (1869-1926) A remarkable torch-bearer in the world of the Kannada theatre, *V* served the theatre for over a quarter of a century. Educated upto the Intermediate level in Bangalore, he joined the "Sri Saraswathivilasa Ratnavali Dramatic Society" in Mysore as an actor when he was working as a government official. Then he joined the "Bangalore Union Theatrical Company" which he left to revive the earlier Dramatic Society in 1902. Thenceforward he spent all his life in the service of the theatre.

Endowed with a tall build, majestic appearance and gait, Varadachar soon distinguished himself in major roles as Dushyanta, Rāvaṇa, Hiraṇyakashipu, and so on. During his visit to Mysore in 1919, Rabindranath Tagore witnessed Vara-

dachar's performance in "Prahlāda caritre" and is said to have made the following comment : "It wouldn't have been possible even for Hiraṇyakashipu himself to play that role as marvellously as Varadachar did". To get deeply involved in the characters whose roles he would be playing was the chief trait of this actor whose thundering voice would flow in mellifluous music as well when occasion demanded it on the stage. He was as much a classical musician as a great actor. The techniques of the theatre were still in a formative stage when Varadachar appeared on the scene. It goes to his credit that he initiated many steps for the improvement of the theatricol techniques.

Varadacarya A Sanskrit poet of the latter part of the 13th century, *V* is the author of a play entitled *Vasanta tilaka.* It is a play which is described as a *Bhāṇa.* The author belonged to Kanchi as indicated by a stanza in the prologue to the play. It is a play which purports to be didactic in that it seeks to wean the young men away from courtesans.

Varkey, Ponkunnam One of the short-story writers in Malayalam during the present century, *PV* portrays with fury the social decadence that has set in and generates a sense of revolt. The difference in technique between him and Basheer *(q.v.)* is that he makes explicit what is implicitly suggested by the latter. Often branded a propagandist, there is in his works the picture of mental conflict by way of reaction to reality. The criticism of bureaucracy, traditional orthodoxy, and exercise of powers by the self-willed ruling class, however, is tinged with a consciousness for struggle in his short-stories. Among the collections of his short-stories are *Bikāra Sadannm, Aṇiyara, Poṭṭiya Ilegal* and *Nāṭṭuveliccham.*

Varnam One of the formal, structural dialects of Karnataka music, it is a form through which the essence of a *Rāga (q.v.)* is studied. A Karnataka music concert usually begins with it if no invocatory song addressed to any deity is chosen by the

singer as an alternative. The characteristic ascent, descent, pharseology and other defining qualities of a *Rāga* are incorporated in a *Varṇam.* It has two broad types, the one with the proper text called *Padavarṇam* and the other with the *swara*-s being called *Tānavarṇam.* The former is used in dance. A deep acquaintance with the *varṇa* and its rendering in all the three speeds *(kāla)* is a prerequisite for anyone aspiring to be an accomplished musician in the Karnataka style.

Vasiṛeddy Bhaskara Rao (b. 1914) Together with Sunkara Sathyanarayana *(q.v.)*, he may be deemed as the progenitor of radical drama in Telugu. There was hardly any theatrical company in Andhra Pradesh which did not stage his play *Mābhūmi*, dealing mainly with the historical struggle of the peasants of Telangana. In 1948, the play was banned for political reasons. Such stalwarts in the Andhra literary world like Viswanatha Sathyanarayana *(q.v.)* and Pingali Lakshmikantham *(q.v.)* have paid rich tributes to the great event that *Mābhūmi* is in the history of Telugu drama. Another play of this author which received great acclaim was *Apaninda.*

Vasudev, S.G. (b. 1941) Significant among the artists of Karnataka, he has been a member of the Chola Mandala Artists' Village *(q.v.)*, Madras, after a training in painting in Bangalore and Madras. He was a national scholar of the Government of India from 1964-1966. Having participated in several art exhibitions including the Commonwealth Arts Festival in London and the Cultural Affairs Foundation of India exhibitions at Brussels, Amsterdam, etc. in 1967, he has held several one man shows in India, Canada, and USA. He has travelled widely in Britain, France, Canada and the USA for the furtherance of his artistic pursuits.

Vasudeva A contemporary of Kulaśekhara Varma of the 12th century, he belonged to Kerala. He is the author of a long poem called *Yudhiṣṭhira vijaya* which is in eight cantos. There is another work in Sanskrit called the *Vāsudeva vijaya* which

is sometimes ascribed to him. This, however, is of doubtful authenticity. As the title itself indicates, the *Yudhiṣṭhira vijya* deals with a few chosen episodes from the *Mahābhārata.*

Vasudevacharya, Kerura (1886-1921) Novelist, playwright, short-story writer and poet in Kannada, he founded the weekly 'Shubhodaya' in 1917 and started to work from Dharwar, by which time already he had written a play entitled *Nala Damayanti* and a novel, *Indira.* His adaptations of Shakespeare's *Mid Summer Night's Dream* in *Vasantayāminī svapna camatkāra, Merchant of Venice* in *Suratanagarada śreṣṭhi, Romeo and Juliet* in *Ramesha-Lalitha* and of Goldsmith's *She Stoops to Conquer* in *Pati vaśīkaraṇa* are among early attempts of this kind in Kannada.

Vasudevacharya, Mysore (1865-1961) Born in Kanakanahalli near Bangalore, he was orphaned at an early age and joined the Sanskrit college in Mysore as a student of grammar. Deeply interested in music right from the beginning, he became a pupil of Veena Seshanna *(q.v.)* and had his higher education in music under Paṭnam Subramanya Iyer *(q.v.)* by remaining with him for six years at Tiruvayyar. A profound scholar in Telugu, Sanskrit and philosophy, he was also a great musical composer. As early as in 1912, he participated at the music conference in Jullundar and won the first prize as a musician. Among those who admired his musical skill during those days was Pandit Madanamohana Malaviya. The titles that were conferred on him during more than half a century of his remaining the foremost among musicians in the Karnataka style are legion. The title of 'Padma Bhushana' was conferred on him by the Central Government in 1954. Besides, he was the principal preceptor at the Kalakshetra School of Music and Dance in Madras founded by Rukminidevi Arundale *(q.v.).*

Vasudevan Nair, M.T. (b. 1933) Novelist and short-story writer

in Malayalam, he has made a name in the fields of films and journalism as well. His renown as editor of the weekly magazine of 'Matrubhumi', as also author of a few stories made into films has made him an eminent literary personality. The film 'Nirmālaym' which has won the national award is based on one of his stories. Besides, his novel *Mañju Āl Kūṭattil Taniye* is among the more interesting ones of this category in Malayalam. Chief among his works are *Raktham Puranda Munnukal*, *Veyilum Nilavum*, *Vedanayuḍe Pookal*, *Ninte Ormakke* and *Olavum Thiravum*. A poet who shows no special concern for social questions, he is known for his sensitivity and lyrical qualities as an artist. He won the Kerala Sahitya Akademi award for his *Nalukettu* and the National award for *Kālam* in 1970. Several of his works including the novel *Mañju* have been translated into English, some of them by his wife.

Vasudeva Sąstry, Vavilala (1851-1897) Obtaining education in Sanskrit and Telugu from an early age, he distinguished himself as a playwright in Telugu. Author of four plays, three of which are translations, Vavilala hardly ever became popular on the stage, none of his plays having been chosen by any theatrical company during his lifetime. *Nandakarājyam*, his original play in Telugu authored in 1880, highlights the high-handedness of the officers in the army against the soldiers. This play is written entirely in verse. His translations are those of *Julius Caesar* (1876), *Uttararāmacarita* (1881) and *Mṛcchakoṭika* (1892). Among the other works of his are *Brāhmaṇīyam*, *Pitrārādhana*, *Mātrārādhana*, *Mumukṣu tārakam*, etc.

Vedanayakam Pillai (1826-1889) It was around 1876 that the novel as a form of literature was conceived in the Tamil sphere and the pionner in that direction was *VP*. A district magistrate by profession, he was closely associated with Meenakshi Sundaram Pillai *(q.v.)* who had been making significant contributions to Tamil poetry. He wrote two novels, *Pratāpa Mudaliyār Carittiram* in 1876, and *Suguṇasundari* in 1887. The former depicts among other things the struggles of a wealthy peasant

family. The latter is centred round the intrigues of the royal court in which the minister designs to usurp the kingdom when the king is preoccupied with his romantic exploits. From the point of view of technique the two novels differ, the characters themselves narrating the story in the first novel and the narration being in the third person in second. Both the novels abound in rich humour.

Veerabhadraiah Belonging to the early 18th century he was among the musicians of the south to travel north and obtain a deep knowledge of the music and literature of the north. In the field of Karnataka music he has remained an influential figure by virtue of numerous musical compositions in Telugu in the form of *Daru (q.v.), Pada (q.v) and Tillāna (q.v.).* He was in the court of Pratapasimha (1741-1765) who ruled over the Cholamaṇḍala principality.

Veereshalingam Pantulu (1848-1919) A prominent social reformer of Andhra Pradesh, Kaṇḍakūri Veereshalingam Pantulu has come to be described as "the first modern man of south India". At a time when there was stubborn resistance to the idea of widow remarriage, Pantulu got several such marriages performed. A literary figure of some standing, Pantulu was an educationist and patriot. Popular among the masses, Pantulu had his field of activity extending beyond the Andhra province, too.

A pioneer in more senses than one he is easily the founder of modern Telugu literature. Given to varied activities, he eclipsed all the other leading figures of his time. Explaining the title 'Gadyatikkana' given to him by critics, it is often pointed out that he is to modern Telugu literature what Tikkana was to ancient Telugu literature. Although he did not obtain any university degree, he studied literature widely and made signal contributions to every literary form in the range of Telugu literature.

Among his novels is the *Rajashekara caritramu* which closely follows Oliver Goldsmith's *Vicar of Wakefield.* Interestingly

enough, this has been translated into English under the title *Fortune's Wheel*. His pamphleteering belongs to the phase after he became a member of the Brahma Samaj. Even his plays, which he wrote in plenty, were used by him as media for the spread of scientific knowledge on matters relating to social life. His translations of the Sanskrit plays *Ratnāvali* and *Śākuntalam*, as also Shakespeare's *The Comedy of Errors* and *Merchant of Venice* are considered to be some of the most elegant translations into the Telugu language. He also authored a few independent plays in Telugu drawing his plots from ancient legends of the epics.

As a biographer, he wrote on the lives of Jesus Christ and Queen Victoria, while he was the first among Telugu authors to write an autobiography. As a historian of Telugu literature and a literary critic, too, he occupies a prominent position in the world of Telugu literature. On themes also concerning the status of women, hypocrisy and pedantry of the pundits, blind faith and superstition, crisis of life in the villages, etc., he wrote a number of one act plays, farces and comedies.

Considering the eminent role that Veereshalingam has played in shaping the social life of the Andhra people and of enriching Telugu literature, it might verily be said that he has been a torch-bearer and path-finder.

Vemabhupala Belonging to the 15th century, he ruled at Kondavidu and is known as Pedakomati Vemareddy. He was a Sanskrit poet and scholar and bore the title of *Vīranārāyaṇa*. It was in his court that Śrīnātha *(q.v.)* flourished. Vemabhūpāla is the author of commentaries in Sanskrit on *Amaru* and *Saptaśatisāra*. Also authored by him are the *Sāhitya cintāmaṇi*, a work on poetics and the *Sangīta cintāmaṇi*, a treatiseon music. The former subjects Mahimabhaṭṭa's theory to severe criticism and quotes illustrative stanzas in praise of the author himself. From this work we also get to know that *Vīranārāyaṇa carita* was one of his other works.

Vemana In appearance quite like a mad man, attired with

less than a loin cloth, and wandering all about the place, Vemana was the most inspired eloquent poet in Telugu. Truly a people's poet, he has left an indelible mark on Telugu language and literature. Nothing is known with certainty about his date and place and determining them with any authenticity is made doubly difficult because of the many legends associated with his name. Belonging to the 16th-17th centuries, he must have belonged to what goes by the name of Rayalaseema in Andhra Pradesh. Vemana is known for his laconic poetic utterances designated as *vacana*-s. Born in an aristocratic family, Vemana took to extravagant practices to begin with, was married, and later took to a wanderer's life as a recluse. He became a disciple of Lambikā Śivayogi under whom he became a transformed man.

He spoke in poetry that was studded with didactism. Exposure of the evils of society is the running theme of his *vacana*-s, none of which was committed to writing by himself. Some four thousand such *vacana* s are ascribed to him and it is possible that many others wrote under his name in later times; so much so, it is quite difficult to authentically establish his authorship. Written in a lucid and simple style, the *vacana*-s are replete with illustrations and analogies. In addition to exemplifying philosophical doctrines, his works show a remarkable power in humour and sarcasm. Aspirations for an equal society are clearly discernible in his poems.

Vemareddy, Komati A Telugu author of early 15th century, Komati Vemana was head of a feudal principality in Andhra Pradesh and distinguished himself as a commentator of such Sanskit works as *Śṛngāradīpikā* and *Amaruśataka*. He also wrote a work on rhetorics called *Sāhitya cintāmaṇi*. Besides, he is the author of a number of other works like *Sangīta cintāmaṇi, Vīranārāyaṇa caritra, Śṛngārabhūṣaṇam, Raghunāthābhyudayam, Vemabhūpāla carita, Śabdaratnākara, etc.*

Venkaiah, Andagula Author of a historical poem in Telugu, he belongs to the 17th century. His work, namely the *Nara-*

pathivijaya has another name as *Rāmarājīya*. The Vijayanagar kings, whose annals the work deals with, used to be called *Narapathi*-s and hence the title *Narapathivijaya*. The glory of the Aravīḍu dynasty is described in the work which has always served well as a document of history. Written in a simple and easily comprehensible style, the work does not possess much of poetical characteristics.

Venkamamba Tarigonda A famous poetess of the 19th century in Telugu, among whose work of excellence is the *Venkaṭācala mahātme*, based on the accounts available in the *Varāha*, *Bhaviṣyottara* and *Padma purāṇa*-s. It is a work which extols the sanctity and glory of a place which has been a centre of pilgrimage. The *Jñānavāsiṣṭha* is a Vedantic poem written in couplet form by her. Another work of hers is *Rājayoga sāra*.

Venkannaiah, T. S. (1885-1939) A polyglot in so far as he had a command over Kannada, Tamil, Telugu, Bengali, and Sanskrit, he was a university teacher *par excellence* in Mysore. He was among the first biographers of Sri Ramakrisha in Kannada and also translated into Kannada from Bengali parts of the *Sri Ramakrishna Lila Prasanga*. A few translations from Rabindranath Tagore are included in his *Prācīna Sāhitya*. As a textual critic he edited the Kannada text *Basavarāja devara ragale* of Harihara (*q v.*) besides co-editing the *Siddarāma Purāṇa* with Professor D. L. Narasimhachar *(q v.)*. He was the chief editor of *Pampa bhārata* published by the Kannada Sahitya Parishad.

Incisive criticism, a rare historical sense, and deep scholarship characterise all his works. A talented teacher, he discovered and encouraged literary talents among scores of pupils of his, the tallest among whom being K.V. Puttappa, better known as Kuvempu *(q.v.)*.

Venkatachalam G. Among the Telugu poets of the younger generation belonging to the 20th century, he is a notable poet. A social rebel, he is a bit too unconventional in his poetic expression as is held against him by many literary critics. A

lyricist of some standing along with Devulapalli Krishna Sastry, author of the poem *Krishnapaksham*, Gudupathi Venkatachalam is a leading short story writer also in Telugu. Athough the number of short stories authored by him is limited, qualitatively he occupies a pivotal position. Accused of violating the canons of decency as a literary figure, he is neverthless a rank realist and pace-setter. A novelist, too, he has explored the limitations of the social institution of marriage in his novel *Aruṇa* which argues that under certain conditions this institution could end up as a mere ceremonial bondage. Subjected to severe criticism by the traditionalists, Chalam seeks to expose the sham and hypocrisy that surround popular attitudes towards sex and morality.

Venkatachalapathi, Kandurthi A noted playwright in Telugu of the late 17th century he is also a well known author of many interesting stray verses in Telugu called the *Cāṭu* verses. He has alo authored a *Campū* work entitled *Mitravindā-pariṇayamu.* His plays are referred to by many authors during subsequent periods with reverence and approval. But none of his plays has come down to us. Among his extant works are the *Bhārata* and the *Bhāgavata* composed in the *Vacana* style.

Venkatacharya, B. (1845-1914) Son of Garudacharya, a Sanskrit scholar of Kollegal in Karnataka, he started learning Bengali as clerk. He considered Iswarchandra Vidyasagar as his unseen teacher and it was his *Bhrāntivilāsa* that he first translated from Bengali into Kannada. This was prescribed as a textbook in Madras University and, encouraged by this, Venkatacharya next translated Vidyasagar's two other novels *Sitāvanavāsa* and *Śakuntalā.* At a time when literature was the preserve of a microscopic minority of the population and others used to think that literature was inaccessible for them, Venkatacharya popularised the novel form in Kannada through his lucidly translated novels like *Ānandamaṭha, Viṣavṛkṣa, Devi Chaudhurāṇi, Durgeśa nandini,* and *Nawābanandini.*

The skill and dexterity displayed by him in translating

Bankimchandra's novels have been duly recognised by the popularity that the novels gained. It must, however, be said that Sanskrit words are quite abundant in his translations. Feelings of patriotism, lofty thoughts about contemporary problems, the question of women's education, etc., figuring in the translated novels had an impact on the readers' minds and Venkatacharya's translations inspired many a Kannada writer of subsequent times. He has published as many as sixty works altogether.

Venkatacharya, Jaggu Belonging to Melukote near Mysore, he had his education in Sanskrit literature, rhetorics and philosophy under Paṇḍitaratnam Kuppaṇṇa Swāmi and distinguished himself later as an eminent Sanskrit author. He had been conferred the title "Sāmkhyatīrtha" by a scholarly organisation in Calcutta. Belonging to the 20th century, he has a number of works to his credit, notable among which are *Yādavagiri māhātmya saṃgraha*, *Kāveri mahimādarśa*, *Divyasūrivaibhava*, *Bhaṭṭanātha caritam* and *Kākānyoktimālā*. *Ṛṇavimocana* is a play of his in ten acts, dealing with Kṛṣṇa's intervention to save Draupadi from indignity at the court of Duryodhana. The principal objective of the playwright seems to be to exemplify the doctrine of *Viśiṣṭādvaita* philosophy in the play.

Other members of the Jaggu family like Singararya and Alwarayyangarya have also distinguished themselves as Sanskrit authors, their works being *Yaduśaila campū* and *Vakulabhūṣaṇa* respectively.

Venkatadhwari Belonging to a village near Kanchipuram in Tamilnadu, he was highly accomplished in *Tarka* and *Vedānta* and had another name as Venkatārya Yajwan. A contemporary of Nilakaṇṭha Dīkṣita of the 17th century he was co-pupil with him and has authored four works, the *Viśvaguṇādarśa* being his best known work. His other works are *Pradyumnānanda*, *Varadābhudaya* and *Lakṣmīsahasra*. The *Viśvaguṇādarśa* composed in the *campū* style deals with the commendable and the reprehensible qualities among individuals in the conext of

caste, religion, province, etc. The work is in the form of observations made by two *gandharva*-s, namely Kṛśānu and Viśvāvasu coming down to the earth for a sojourn and observing the evil and the good respectively in the world. The work gives us a bird's eye view of the men and the manners of the 17th century as evaluated by him, besides giving a copious description of the southern region. The *Varadābhyudaya*, also a *campū*, describes the alleged glory of Varadarāja, while the *Pradyumnānanda*, said to be a play, has not come down to us.

Venkatakavi, Chemakura A Telugu poet of the 17th century, he was in the court of Raghunāthanāyaka and has authored two works namely, the *Sārangadhara Caritre* and *Vijayavilāsa*, both of which are dedicated to his patron. The latter work has won great fame for him in the Telugu literary world, for it is said that its poetic excellence is unequalled. In the employment of figures of speech like punning also, he has earned great renown. The *Sārangadhara Caritre* is a poem of love in which is narrated the story of Citrāngi and Sārangadhara, while the *Vijayavilāsa* is a composition in the *campū* style, also called *prabandha* in Telugu.

Venkatakavi, Ganapavarapu A profuse author in Telugu, he belongs to the latter part of the 17th century. His position in Telugu literature is essentially as the author of a treatise on rhetorics entitled *Sarvalakṣaṇa śiromaṇi* which is in ten chapters. This work is considered to be a crowning work of its kind in Telugu. He has also the reputation of systematically treating such technical subjects as the precise employment of diction and its orthography in language, metrics, employment of suffixes, etc. Venkaṭakavi's contribution to the analysis of Telugu language and its usage is quite remarkable. He is also the author of works like the *Bālarāmāyaṇa*, *Citrakāvya*, *Purāṇasāra* and *Krishnamalla katha*. All his poetical compositions have not come down to us. Important among the extant works of his

is the *Prabandharāja Venkaṭeśwara vilāsamu* in about 800 verses.

Venkatakavi Sarvabhauma Belonging to the 18th century, he lived in the Godavari district of Andhra Pradesh. Indicative of his mastery over different disciplines of learning is his Sanskrit encyclopaedia in three parts, namely *Dharma khaṇḍa, Artha khaṇḍa,* and *Kāma khaṇḍa.* To illustrate his points, he quotes from earlier texts and supplements with his own compositions, too. Quite a few references to the authors and works seem to be quite inaccurate. Nevertheless, this work is of some importance in the range of Sanskrit compilations.

Venkatakrishnaiah, M. (1844-1932) Referred to as the "Grand Old Man of Mysore" he is better known as "Tataiah" and is an acknowledged educationist, journalist, social worker and author.

Founder of many dailies and weeklies in Kannada and English during the nineteenth century itself, he is justly described as the father of Kannada Journalism. In 1885 he founded the weekly called "Vṛttānta cintāmaṇi", and later such journals and newspapers like "Hitabodhini", "Sampadabhyudaya", "Citizens' Social Organ", "Mysore Patriot", "Wealth of Mysore", and "Mysore Herald". Some of his publications were banned in the princely state of Mysore during the colonial regime in the wake of different agitations, but in 1911 he started another daily called "Sādhvi" (which comes out in Mysore as a Kannada daily even now).

Undaunted by the official wrath that he incurred constantly in the course of his work, he advocated the democratic system in organs of government and vehemently opposed autocracy. He is the author of a few plays in Kannada with the theme of changing values in a developing society.

He is author of "Arthasādhana", a text-book on Economics, and two novels "Coragrahaṇatantra" and "Parantapavijaya". He is possibly the earliest ever to write a biography in Kannada of any Negro leader, his work being "The story of Booker T. Washington".

Venkata Madhava Belonging to the period of the reign of the Chola king Parāntaka I, he lived in a village on the banks of the river Kaveri. He is the reputed commentator on the *Ṛgveda*, his work being called the *Ṛgarthadīpikā*. He is the most important commentator on the *Ṛgveda* prior to Sāyaṇa *(q.v.)*.

Venkatamakhi Diksita Son of Govinda Dikṣita *(q.v.)*, he had his education in the traditional lore of the Vedas and allied subjects at the hands of his brother and later specialised in the study and practice of music. Tānappācārya, who was from the north, was his preceptor in music.

Vijayarāghava Bhūpāla of the early 17th century was the ruler of Cholamaṇḍala province and it was at his instance that he wrote the *Caturdaṇḍi prakāśikā*, a treatise on music in nine chapters dealing with all the aspects of music. The work written in Sanskrit has long been an authentic source book on the theory and practice of Karnataka music. We learn from a few later authors that he had also composed twenty four *aṣṭapadi*-s concerning Śiva in the style of Jayadeva's *aṣṭapadi*-s.

His most important contribution to music is that after a critical evaluation of the until then existing varieties of *mela*, he gave a theoretical foundation for the categorisation of the *mela*, into seventytwo distinct types *(melarāga*-s*)*. This has made him a theoriser of crucial importance to Karnataka music.

Venkatanaranappa, Bellave (1872-1943) A college teacher in Physics by profession, he founded a monthly called "Vijñāna" in Kannada with the objective of popularising science. Elected to the Mysore Representative Assembly in 1925 from Mysore, he forcefully pleaded for the preparation of an English-Kannada dictionary and an Encyclopaedia in Kannada. He was made Chief Editor of the dictionary in 1933. Among his yeoman services were the strengthening of the Kannada Sahitya Parishad *(q.v.)*, and the assistance in the publication of critically edited texts of ancient Kannada treatises like *Cāvuṇḍarāya-purāṇa*, *Śabdamaṇidarpaṇa* and *Kusumāvali kāvya*, and a dictionary of terms in *Pampa Rāmāyaṇa* and *Pampa Bhārata*.

Venkatanatha Born in A.D. 1268 in a village near Kanchipura in Tamilnadu, he is the author of a few Sanskrit works in the form of devotional poetry and the *Acyutaśataka*, a *Prākṛt* poem. More notable among his works, however, are the *Saṅkalpa sūryodaya*, the *Yādavābhudaya* and *Haṃsasandeśa*. The first is a play in ten acts exemplifying the Viśiṣṭādvaita doctrine while the last one has Kālidāsa's *Meghadūta* for its prototype. He is reputed to have authored a few works in Tamil, too, among which are *Paramata bhagṅa* and *Śatadūṣiṇi*. Altogether 121 works are ascribed to this prolific author. His best known poem is the *Yādavābhudaya* in 24 cantos. This poem dealing with the life of Śrīkṛṣṇa has been commented upon by Appayya Dikshita *(q.v.)*.

Venkatapathi, Sesamu Among the Telugu poets of the 17th century he is next in importance only to Chemakura Venkatakavi *(q.v.)*. *Tārāśaśānka*, a poem in five sections is a *prabandha* *(q.v.)* composition of Venkaṭapathi which is known for its soft and musical cadence. There is a criticism against this poet that he makes the treatment of love rather voluptuous in his work. This is, however, discounted by a number of critics in whose opinion it is a significant literary work of excellence in Telugu.

Venkatappa K. (1886-1965) A close disciple of Abanindranath Tagore of the Calcutta Art School, K. Venkatappa was a reputed artist of Karnataka. Besides, he was a disciple of the ace *veena* player of Mysore namely Seshanna for seven years and distinguished himself as a player of that musical instrument.

Painting in colours, plaster of Paris, sculpture on copper plates and sculpture in general were the preoccupations of Venkatappa as an artist. In the Bengal style of drawing also he had attained a unique distinction. In 1910 Mrs. Herringham of London is said to have approached Abanindranath for providing assistance of a few artists to make drawings of Ajanta art and Abanindranath's choice fell on Venktappa. Later he settled down in Mysore and continued his work.

A majority of Venkatappa's paintings delineate nature in its multiple forms. "The Departure of Śakuntalā" is among his great paintings in so far as it portrays the manifold moods of the characters therein. Venkatappa's image of Rabindranath Tagore in sculpture is one of his outstanding works. The innocent face of a boy in another sculpture entitled "Māṇi" is equally absorbing. The subtle portraits on ivory constitute yet another rare accomplishment of the artist. With all this to his credit, however, he always regarded himself as only a humble student of art. This humility of his was reflected in still another way when he refused to take the place of Abanindranath Tagore at the Calcutta Art School when the offer was made to him; he considered himself incompetent to enter into the shoes of his master. The Central Academy of Fine Arts honoured this artist in 1962 by granting him its award and membership.

As the preserver and furtherer of the tradition of art in Karnataka, Venkatappa stands as a great figure. In his memory has been established in Bangalore an art gallery containing his works and the works of many other artists.

Venkataramaiah, Cinta Towards the end of the 19th century was founded in Andhra Pradesh a theatrical company with the *kūcipuḍi* style of dance drama for its source of inspiration. Founded by *CV*, it was called the Venkaṭarāma Nāṭyamaṇḍali. This company with about a century of history to its credit has produced many excellent artists who have enriched the Kūcipuḍi art from. Cinta Venkataramaiah's role in moulding this centre of art is indeed prolific.

Venkataramaiah, C. K. He entered the literary field even as a student and obtained the prize instituted by the University of Mysore for creative writing in 1917. He wrote a few short stories and also a play called *Maṇḍodari* around the year 1928. As a critic he authored a comprehensive work in Kannada called *Bhāsamahākavi*. *Naciketa*, *Abraham Lincoln*, and *Turāyi* are among his other works. He has also translated the

Arabian Nights into Kannada.

Venkataramana Bhagavatar Born in 1781 at Ayyampettai in Tamilnadu, he called himself Kuppaiah Venkataramana Bhāgavatar in his musical compositions. Described as the torch-bearer of the tradition of Tyāgarāja *(q.v.)* in the field of Karnataka music, Bhāgavatar authored a biography of Tyāgarāja after having been his pupil for a considerable time. Three generations of his family have contributed to the preservation and enrichment of the Tyāgarāja lore. It was at Walajapet in Tamilnadu that he settled down and compiled the compositions of his master in notation. These manuscripts are presently preserved in the Saurashtra Sabha in Madurai. Himself a composer in Sanskrit, Telugu and Saurashtra languages, he had been with his master for over twentyfive years and followed in the footsteps of the master in his compositions. Included in the compositions of Bhāgavatar are *kṛti*-s *(q.v.)*, *varṇa*-s *(q.v.)* and *tillāna*-s *(q.v.)*. He composed songs in a few tunes not handled by Tyāgarāja also.

Venkatarama Sastry What Siddhendrayogi Suddulu *(q.v.)* is to *Kūcipuḍi* dance, he is to the field of mythological drama in Telugu, also called *Vīdhi nāṭaka*. Belonging to the 17th century, he was born in the Godavari district and authored a number of plays like *Uṣā pariṇayam*, *Prahlāda*, *Satṣangarāju jagalīlānāṭakam* and *Kamsavadhā*. Though these plays are known by their reputation, not all of them come down to us. Some of the plays of his were discovered in manuscripts in a few villages in the vicinity of Tanjore in Tamilnadu. Dr. V. Raghavan also was in possession of a few manuscripts containing the plays of Venkatarama Sastry

Venkatarama Sastry, Merattur Belonging to the 19th century, he was born in Merattur near Tanjore in Tamilnadu. His ancestors were from Guntur in Andhra Pradesh and Sastry's family was known for its excellent skill in music and dance. A musician and a *sārangi* player, Merattur composed a few

musicial plays called *Yakṣagāna*-s at the age of twenty five. Of the twelve musical plays composed by him, only eleven are now available. Also composed by him in Telugu are a number of *Pada*-s *(q.v)* and *Daru*-s *(q.v.)*.

Venkata Rao, Alura (1880-1964) Described as the "high priest of Kannada", Alur Venkata Rao gave his all for the rejuvenation of Kannada and for the formation of Karnataka on the basis of linguistic unity. While in Pune, he came under the influence of Bal Gangadhar Tilak and had his first taste of political activity. In his later life he devoted himself equally to the nationalist struggle and scholarly research on varied subjects related to Kannada and Karnataka culture. With the view to fostering developmental programmes in the context of Kannada language and Karnataka, he founded the "Karnataka Vidyāvardhaka Samgha" in 1905 and established a library as part of its activities. He also started the Journal "Vāgbhūṣaṇa" as an organ of this society. At a time when the division of Bengal had sparked off major agitations in the country he struggled for the formation of a unified Karnataka, different parts of the Kannada speaking regions having then gone into different Provinces and Presidencies. It was in 1914 that he organised an all-Karnataka conference in Bangalore to consolidate the movement that he had launched. The product of this effort was the "Kannada Sahitya Parisad".

Among his works is a biography of Vidyāraṇaya. His manifold researches based on inscriptions, palm-leaf manuscripts, and archaeological remains culminated in the founding of the "Karnataka Historical Research Society" under his Chairmanship in 1914. He is also the author of "The Glory that was Karnataka" and was editor of the half-yearly research bulletin called "Ancient Karnataka" founded by himself. Deeply interested in philosophical studies, as in historical researches, he authored seven works on different aspects of Vedānta and the *Bhagavadgītā*. He also translated Tilak's *Gītārahasya* into Kannada. Another journalistic success of Alur Venkata Rao was the founding of a renowned monthly

journal entitled "Jaya Karnataka".

Venkata Rao, Kavikondala A Telugu poet of the 20th century, he is known for his folk and musical poetry. The theme for his poetry is generally drawn from the lives of labourers and agriculturists. However, the scope of his poetry does extend beyond the joy and sorrow of the people of the oppressed communities and he excels in the employment of a variety of metrical lengths for his compositions.

Venkata Rao, Lavani Belonging to the latter part of the 19th century *LVR* was a court poet in Tanjore and specialised in singing *Lāvaṇi*-s *(q.v.)*, whence his name Lāvaṇi Venkata Rao. He is the author of a work on music in Marathi language in which are described 72 tunes which have been subsequently set to music by Mahāvaidyanātha Iyer, under the name of *Melarāgamālika*.

Venkataratnam Panthuln, Kokkonda (1842-1915) Close on the heels of Korada Ramachandra Sastry *(q.v.)* came *KVP* in the sphere of Telugu drama when the modern Telugu theatre was still in an infant stage. In 1872, he authored the *Narakāsura-vijaya vyāyogam* followed by the *Dhananjayavijaya vyāyogam* in 1894. Also authored in 1872 was his *Prasanna rāghavam*. Writing in a rather terse and ornate style, he employs Sanskrit phraseology quite extensively and his plays contain verses in abundance. There is hardly any surpise that these plays did not prove to be effective on the stage, lacking in the technique required for presentation on the stage as they were.

Venkataraya Sastry, Vedam (1853-1929) Along with the well known Telugu work *Kanyāśulkam* of Gurujada Apparao *(q.v.)* was published in 1897 a Telugu play entitled *Pratāpa Rudrīyam* by him. Earlier he had already translated Śrīharṣa's *Nāgānanda* and Kālidāsa's *Śākuntalam* in 1866. It was *Pratāparudrīya* that established him as a major Telugu playwright. This play happens to be the first historical drama in Telugu. Besides, it

employs colloquial language and also the day to day language in use for its dialogues. A speciality of this early play is that the Muslim characters in the play employ Telugu with a slant, all of which make the play highly realistic. This technique of the dramatist evoked quite a wrath in the minds of his fellow playwrights, who had continued to use classical Telugu in their plays. In its construction, characterisation and dialogues, *Pratāparudrīyam* cut out a new path for Telugu drama and served as a prototype for many subsequent Telugu dramatists. He was also the founder of a theatrical company which performed in all parts of Andhra Pradesh and especially Nellore. He was President of this theatrical company from 1900 to 1925, when it was merged with Andhra Sabha.

Venkatasubbarao, Nanduri A Telugu poet of the 20th century, he specialised in presenting his sublime poetic ideas in the colloquial language of rustics. He appeared on the Telugu literary scene when a fierce debate was on concerning the utility and advisability of the usage of colloquial language in literature. It was the contention of Gidugu Ramamurthy Panth that it was pointless to write in colloquial language. A number of younger poets, however, believed that the portrayal of personalities authentically was possible only with the use of the rustic language. Subbarao's pastoral song *Enkipāṭalu,* which created a sensation when it first appeared, belongs to this category. The poems in the collection paint the patterns of rural life in the metrical styles of folk poetry. Some of his later poems also are written in this same style.

Venkataswami Naidu, Dwaram (1893-1964) A renowned violinist in the field of Karnataka music, he had his initiation into music at the hands of his brother Krishnaiah Naidu. He became Principal of the Vizianagaram Music College in 1929 and shone as a unique soloist. Awarded the title of "Sangīta kalānidhi" in 1941 by the Madras Music Academy and "San-

gīta ratnākara" in 1946 by the Maharaja of Mysore, he received the National Award in 1953 and the title of "Padmashri" in 1959.

Venkatesha Iyengar, Masti (b. 1891) Referred to as the richest treasure of Kannada literature and Karnataka, Māsti Venkatesha Iyengar writes under the pen-name "Śrīnivāsa". It was with the genre of the short-story that he first made a name for himself and he has several anthologies of short-stories to his credit now, many of them having been translated into English and a few Indian languages. Humanism pervades his stories even as the technique makes them unique in the range of Kannada literature. He has also penned a good amount of poetry, novels and plays, besides being reputed as a versatile critic. His *Bhārata tīrtha* and *Ādikavi Vālmīki* are monumental works on the two epics *Mahābhārata* and *Rāmāyaṇa* respectively reflecting the profound scholarship and literary sensibilities of the author. His biographies in Kannada of Rabindranath Tagore and Ramakrishna Paramahamsa are easily the best of their kind in Kannada. *Bhāva* is his autobiographical work in three volumes throwing light on the evolution of the great personality of the writer in addition to introducing the reader to scores of events and personalities of the contemporary epoch. He has translated many plays of Shakespeare and *Citrāṅgadā* of Tagore into Kannada. Among his own plays are *Yaśodhara*, *Kākanakote*, *Śivāji*, and *Tālīkoṭe*. He edited an influential monthly called "*Jīvana*" for many years.

Venkatesha Shastri, Gadiyaram (b. 1897) A renowned poet in the Telugu language, he first stormed the literary world with his epic poem '*Sivabhāratam*' in eight chapters dealing with the heroic exploits of Shivaji. He has a flair for writing in a highly classical style, the influence of Sanskrit being quite pronounced on him. His epic poem is replete with descriptive passages and dramatic sequences. Connoisseurs of Telugu poetry have honoured him with various titles like "Kavivasanta" and "Kavisimha".

Venkateshwaralu, Pulipati (b. 1900) Having appeared on the stage in different roles for over 4000 times, *PV* has become a byword in the field of Telugu professional drama for popular and successful acting. Starting at the age of twelve, he retained the most living contact with the theatre for half a century. It was especially in the mythological plays that he distinguished himself as an artist.

Entering the film world he acted in several films starting with "Cintāmaṇi". Among the titles awarded to him are "Naṭakirīṭi" and "Naṭaśekhara". He was awarded a fellowship in 1960 by the Music and Drama Academy and has authored a number of critical essays on Telugu theatre.

Venkateshwara Rao, Katuri See under *Lakshmikantham, Pingali.*

Venkateshwara Rao, Narla (b. 1908) Popularly associated in the minds of the people of Andhra Pradesh as editor of *Andhraprabha*, *NVR* is a well-known journalist in Telugu. Author of numerous books on contemporary political events, he is also a dramatist and poet in Telugu. Portraying the social situation, especially of the rural world, from the realistic standpoint is what characterises this playwright among whose works are *Prārabdham, Kottagaḍḍa, Jīvajwāla, Āḍa brataku, Navakavi.* Many of his plays cut out new paths in the sphere of the Telugu drama. For many years, he had been actively associated with the Andhra Nataka Kala Parishat.

Venkobaraya, Shirahatti Born in 1885, *SV* rendered yeoman service to the Kannada theatre which during his early days had been eclipsed by the Marathi Theatre. Ably supported by his uncle Thamanna Nayaka, Venkobaraya founded a theatrical company and housed it at the "Mahalakshmi Theatre" in the centre of the town. That small theatre of drama is still there in Koppola.

It was here that Venkobaraya's Kannada theatrical company staged in 1903 its first successful play namely "Śrīnivāsa Kalyāṇa" or "Padmāvati Pariṇaya". In 1909 the company

undertook a tour of Karnataka and staged several plays at different places. Among the plays thus staged—besides the "Śrīnivāsa Kalyāṇa"—were "Śākuntala" and "Śrīrāma Pādukā Paṭṭābhiṣeka". During the next three decades the company toured not only in Karnataka, but also in Tamilnadu, Kerala, and parts of Maharashtra. The company's name became a byword for Kannada drama and Venkobaraya himself became popular as an actor in plays mentioned above and also in others like "Bhoja Prabandha" and "Viveka Vijaya".

National leaders like Tilak and Nehru paid tributes to Venkobaraya after witnessing the performances of his company. A bold and devoted organiser, he knew what innovations to introduce at which places during his tours with the company. The company functioned for thirty-five years ceaselessly and achieved a professional status quite enviable for those days.

Venmani Prasthanam Two reputed Malayalam poets of the latter half of the 19th century who attempted to create poetry in pure Malayalam style are Veṇmaṇi Acchan and Veṇmaṇi Magan.

The Veṇmaṇi poets brought about a transformation in Malayalam poetry in much the same way as Kunjan Nambiyar *(q.v.)* had given a new turn to Malayalam poetry through his *Tullal* compositions. A lucid style of composition with a pleasing admixture of Malayalam and Sanskrit diction characterises their poetry.

Between Veṇmaṇi Acchan Namboodiri and Veṇmaṇi Magan, it is the former who has contributed more profusely to Malayalam poetry. The famous *Puraprabandham* is his work and it adumbrates within itself all the principal characteristics of Veṇmaṇi poetry. It may be because of the depiction of the sentiment of love that it has gained immense popularity, but that is by no means its only component. An attractive diction, subtlety and satire are also among the prominent features of this work.

Several were the poets who attempted the creation of poetry in Malayalam in the typical Veṇmaṇi style, with Koḍan-

gallūr for its chief centre. Most of these poets were well-versed in Sanskrit, but preferred the typical Malayalam style in their poetry. Among the more successful Malayalam poets writing in the Veṇmaṇi style are Koḍangallūr Koccuṇṇi Tamburān, Koḍangallūr Kuññakuṭṭan Tamburān, Kāttullil Achyuta Menon, Naḍuvattacchan Namboodiri, and Śīvolli Namboodiri.

Vidyanatha See under *Agastya.*

Vidyaranya Son of Māyaṇaśarma and Śrīmati of an *Agrahāra (q.v.)* near Hampe was Mādhava, whose brothers were Sāyaṇa and Bhoganātha. All the three brothers had their education under the scholar Śankarānanda. Sāyaṇa and Mādhava had their further education under Vidyāśankaratīrtha of Sringeri. Mādhava succeeded to the headship of of Sringeri mutt in 1380 as "Vidyāraṇya" after Śri Bhāratikṛṣṇa.

It is usually surmised that the founding of Vijayanagar in 1336 was the result of the valour of Hakka and Bukka and the organisational skill of Vidyāraṇya. It is suggested that Hakka's desire was to name Vijayanagar as "Vidyānagar" in honour of Vidyāraṇya to which the latter did not give his consent.

The *Parāśara Mādhavīya*, a treatise on religion and ethics, is the principal work of *V*. This was composed in 1354. Among his other works are the *Jīvanmukti viveka, Pañcadaśi*, and the *Jaiminīya Nyāyamālā*. After his death was erected a memorial in his honour at Hampe.

Vijayanagar Art The specimens of Vijayanagar architectural style are to be seen at various places to the south of Tungabhadra, but the finest and most characteristic evidences of this style are to be found in the once flourishing city of Vijayanagar itself on the banks of the Tungabhadra. Also called as Hampe, this city is near Hospet in Bellary district of Karnataka. Under Vijayanagar, "South Indian art attained a certain fullness and freedom of rich expression in keeping with the general

consciousness of the great task of the empire, namely the preservation and development of all that remained of Hinduism against the onslaughts of Islam", says Prof. K. A. Nilakanta Sastri. Temples became very elaborate both in structure and organisation in this style. Among the additions to the traditionally styled structure, the most characteristic is the *Kalyāṇa-maṇḍapa*, generally put on the left in the courtyard of the temple as one enters it from the east. Another feature is what is called the thousand-pillared maṇḍapa, a huge hall with many rows of pillars. The tall entrance towers (called *gopura*-s), evolved under the Pandyas, also continued in this period.

The principal temples in Vijayanagar (or Hampe) are the Viṭṭhala and the Hazāra Rāma temples, although there are many others of great interest. The Viṭṭhala temple is the most ornate among them all. Its construction was begun under Devarāya II and continued under Achyuta Rāya, but never entirely finished. The rectangular courtyard surrounding the temple measures 500 feet by 310 feet and the temple has three entrances decorated with towers. The main temple occupies the centre and there are five other structures within the enclosure. The Kalyāṇamaṇḍapa has an excellent statuary, and near it is the *ratha* or chariot of the god, whose base and principal storey are carved out of a single block of granite with movable wheels, the supperstructure of brick having disappeared.

The Hazāra Rāma temple constructed under Virūpākṣa II is more modest but is a "perfectly finished example" of the Vijayanagar style, as Prof. Sastri puts it. The huge blackstone pillars in this temple have an unusual design, cubes alternating with fluted cylinders in their shafts, all richly carved. The inner walls of the temple are decorated in relief with scenes from the *Rāmāyaṇa*.

Many a structure in Vijayanagar lies in ruins, but some portions of certain structures have escaped the fury of the destroyers. Among such are the king's Audience Hall and the Throne Platform. They stand as monuments to justify the rich encomia bestowed on the Vijayanagar architecture by

many foreign travellers. The Audience Hall consisted of a hundred pillars, ten rows of ten pillars each.

There is also a *Purandaradāsa maṇḍapa* in the Tungabhadra on the banks of which stand the ruins of Hampe beckoning us to the past.

Vijayanagar Empire Established in 1336 by Harihara I, Kampa, Bukka I, Mārapa and Muddapa, the five brothers of the Sangama dynasty, the Empire lasted for a little more than three centuries under the kings belonging to the Sangama, Sāluva, Tuluva and Aravīḍu dynasties. An empire usually recognised as a preserver of the ancient tradition of India in its polity, learning and the arts, the Empire marks the last great epoch in the history of South India, nay, of India as a whole, before the country came under the purview of the rising powers in the North and of British colonialism subsequently. Organised on the Kākatīya model initially, the region coming under the jurisdiction of the Empire was divided into *sthala*-s and *nāḍu*-s administered by some Brahmins appointed as *karaṇam*-s.

Harihara I (1336-57), the founder of the empire was a warrior of rare eminence and he was ably assisted by his four brothers in the founding of an enviable kingdom. In 1347 came into existence the Bāhmanī province under Allauddin Hasan Bahman Shah which acted as a constant irritant for the *VE.* Bukka, brother of Harihara I, had been a joint ruler with the latter even during the life-time of Harihara, with his capital in Gutti. As ruler from 1344 to 1377, he not only extended the territories of the Empire but gave a new administrative set-up for the kingdom. Kampaṇa annexed Kanchi and Madurai to the kingdom during this period and established his rule there as a representative of the Gutti monarch. A few decades later, Prauḍha Devarāya or Devarāya II (1422-46) added many more regions to the kingdom by defeating in war the Sultan of Bāhmani, Gajapati of Orissa and the Sinhalese king. Earlier, Harihara II (1377-1404), whose minister was Sāyaṇācārya, brother of Mādhava, (See under *Sāyaṇa*), had consolidated the supremacy of Vijayanagar. Devarāya II subjugated the ruler

of Quilon and other chieftains in Kerala, as evidenced by Abdur Razzak, the Persian ambassador, who visited South India during his reign, and says that the dominions of Devarāya II extended from Ceylon to Gulbarga and from Orrissa (referred to as Bengal by Razzak) to Malabar. Himself a scholar and poet, he was a patron of poets and presided over many literary disputations, in one of which the poet Śrīnātha *(q.v.)* is said to have surpassed the poet-laureate of the days. .With the accession to the throne of Mallikārjuna (1447-65) began a period of dissension, decline and confusion until the strength of the empire was restored under Sāluva Narasimha (1486-91) by undoing the rot that had set in especially under Virūpākṣa II (1465-85) who was, as Nuniz records, "given over to vice, caring for nothing but women, and to fuddle himself with drink".

Sāluva Narasimha was a provincial governer in Chandragiri and he saw that the only way to save the kingdom from utter ruin was to end the old dynasty. Accordingly, he sent his commander Narasa Nāyaka to capture the city of Vijayanagar which he accomplished with ease. Narasimha revived the horse trade with the Arabs, which had been dislocated under Virūpākṣa II, by conquering the Tulu country and manning the ports of Honnāvar, Bākanūr and Mangalore. Narasimha's sons, Tirumala or Timma and Narasimha II, were more involved in an internecine warfare than in safeguarding the kingdom, with the result that Narasa Nāyaka, the erstwhile commander under Narasimha I, took over power. Thus began the Tuluva dynasty of Vijayanagar. Around 1496, Narasa Nāyaka marched South and overran the whole land up to Cape Comorin bringing all the Chola, Chera, and Madurai rulers under his yoke. He brought Śrīrangapaṭṭaṇa also under the rule of Vijayanagar. Vīra Narasimha (1505-09) followed him and tried to recover Goa and Ummattūr without achieving any positive success. Among his inscriptions are many which record the munificent endowments that he made to the temples of Rameswaram, Srirangam, Kumbhakonam, Chidambaram, Srisailam, Kanchipuram, Kalahasti, and Gokarna.

Krishnadevaraya (1509-29) *(q.v.)* succeeded Vīra Narasimha and his reign was "the period of Vijyanagar's greatest success, when its armies were everywhere victorious, and the city was most prosperous". It was a none to calm or comfortable period in the history of the *VE* when he came to the throne as he had to contend with the rebel chieftain of Ummattūr in Mysore, the Gajapati-s of Orissa, the Bāhmanī kingdom, and the newly-risen power of the Portuguese. Still, in about a decade's time he fully succeeded in firmly establishing the authority of Vijayanagar all over the country and by giving no further room for revolt or discontent. Raichur, Gulbarga and Bidar were conquered from the Bāhmanī Sultans, Gangarāya of Ummattūr was subdued, Udayagiri in Orissa was beseiged, and Kondavīḍu, the chief city of the Gajapati dominions, overcome. Gajapati was forced to cede large parts of the Andhra region, especially the districts of Nalgonda and Warangal, thus making the conquer of Telengana complete. Rajamundry, the seat of power of the Kalinga-s, was his next target and he marched almost up to Cuttack, but returned all the territory north of the Krishna to the Kalinga ruler. There were more offensive battles required in Raichur and Bijapur as the preoccupations of Krishnadevaraya with Orissa had given an opportunity to the Sultans here to stage a revolt and a come back yet again.

Achyuta Rāya, half-brother of Krishnadevaraya, had been nominated by the latter to take the reigns of power after him, and he ruled from 1529 to 1542 without much credit although he might not have been given overmuch to vice and tyranny as alleged. The history of the *VE* after the reign of Achyuta Rāya is rather obscure, particularly with regard to the intrigues and manipulations of Rāma Rāya who was a claimant to the throne after Krishnadevaraya. The Portuguese and the Zamorin of Calicut raised the banner of revolt during Achyuta Rāya's reign, but there was nothing that the latter could do to subdue them.

Sadāśiva (1542-76) and (Aliya) Rāma Rāya (1542-65) are the next two important names in the annals of the *VE*. It was during the latter's rule that the decisive battle of Rakkasatangaḍi or Tālikoṭe *(q.v.)* leading to the collapse of the *VE* was fought. Rāma Rāya was taken prisoner in the 1564 war and beheaded. This was followed by murder, plunder and destruction. As a chronicler has put it, "never perhaps in the history of the world has such havoc been wrought, and wrought suddenly, on so splendid a city, teeming with a wealthy and industrious population in the full plenitude of prosperity one day, and on the next seized, pillaged, and reduced to ruins, and scenes of savage massacre and horrors beggaring description". Vijayanagar never recovered from this cruel blow.

The successors to the *VE* belonging to the Aravīḍu dynasty struggled for some eighty years more to regain a foothold, transferring the capital from Vijayanagar to Penukoṇḍa to Chandragiri to Vellore. Venkaṭapati II is the most prominent among these kings. Śrīrangarāya VI, the last in this line of kings, surrendered his capital to the Sultan of Golconda and sought protection under Shivappa Nāyaka of Ikkeri in 1746.

Vijayaraghava Son of Raghunatha Nāyaka *(q.v.)*, he was a ruler who belonged to the latter half of the 17th century and is known as the author of several *Yakṣagāna*-s and as many as 70 poems in the couplet form in Telugu. A poem of his which has significance as a source book of history is the *Raghunāthābhyūdaya*, which deals with the story of his father Raghunātha and Citralekha, a prostitute. The cultural life of the period is depicted vividly in this work. *Pādukāsahasramu* is another of his works in the couplet form. The metrical style *Sāngatya* which is peculiar to Kannada literature was transplanted into the Telugu realm by him in his two poems, namely, the *Vīraśṛngāra Sāngatyamu* and *Sampangimannāru Sāngatyamu*. Among his *Yakṣagāna*-s is the *Vipranārāyaṇa caritra*. The peculiarity of his *Yakṣagāna*-s is that he adopts the techniques of Sanskrit drama extensively in these. Another work of his is *Gopāladaṇḍakamu*.

Vijaya Raghavacarya Born in a village near Kanchi in 1884, he studied at Kanchi and became highly proficient in rhetorics. Obtaining special training in epigraphy, he became epigraphist at the Venkateshwara temple at Tirupathi. A Sanskrit author of repute, he has several works of different kinds to his credit. *Citrakūṭa* is his play, while *Vallabha vilāsa* and *Ghaṇṭāvatāra* are his poems. He has authored some twenty other poems besides the *Surabhi sandeśa* in which occurs the description of several modern cities. Among his last few works are biographical poems on the Indian national personalities like Gandhiji, Tilak and Motilal Nehru.

Vijnaneswara A great name in the sphere of legal literature *(Dharma śāstra*-s*)*, he is the author in Sanskrit of a commentary called *Mitākṣara* on the *Yājñavalkya smṛti*. He was in the court of Cālukya Vikramāditya VI of Kalyāṇa (1076-1126) and his work is based on many earlier writings; so much so, it has found acceptance with many a subsequent writer in the field and has been commented upon by more than one commentator of later times. Another work ascribed to *V* is the *Āśouca daśaka*, also called the *Daśaślokī*, dealing with the rites in connection with the alleged pollution resulting from death in the family.

Villiputturar Author of the *Mahābhārata* in Tamil, he belongs to the 14th century and was a Vaishnava in belief. He nevertheless composed quite a few passages in praise of Shiva in his work. Patronised by the Kongar chieftain of Vakkapahai, namely Varapathi Āṭkoṇḍān, who commissioned him to write the epic in Tamil, the author has left the story incomplete in his work, only the first ten *parva*-s having been completed. One of the features of the epic is that a variety of metres has been employed by the poet and he has no reservations against a profuse usage of Sanskrit words and phrases.

Virabhadra, Pillala Marripina A Telugu poet of the 15th century, *PMV* is ranked higher than Śrīnātha *(q.v.)*, for the depth of scholarship that his available works exhibit. *Jaimini*

bhāratam and *Śṛngāra śākuntalam* are the two *campū prabandha*-s of his that have come down to us. Not so much known for their poetic excellence as for poetic embellishment, these two are among the significant poetical works in Telugu of the 15th century. The works ascribed to him, but now not extant, are *Avasāra darpaṇam, Nāradīyam, Puruṣārtha-sudhānidhi* and *Mānasollāsasāram.*

Viragita In the range of Telugu literature, there are a few songs celebrating the heroic exploits of some historical personalities and these songs, called the *Vīragīta*-s, belong to the folk tradition. Based entirely on actural facts of history, the songs are narratives with profuse descriptive parts and throw light on the mood of reverence cherished by the common people towards the folk heroes in history. Some of the popular *Vīragīta*-s in Telugu are centred round the characters of heroes like Palnāṭivīra, Kāṭamarāja, Sarvayi Pāpani, Somanādri, Kumāra Rāmuḍu, etc.

Virakallu Memorials in stone erected in honour of those who might have given their lives in defence of the cattle of a village, or in fighting against plunderers of a village, or who have fought on behalf of their masters and who laid down their lives in the process are called *Vīrakallu* in Karnataka. These are sometimes also objects of worship among the people. The loyalty of those subservient to their masters is celebrated through such momorials.

The *Vīrakallu* has generally three components and sometimes even five or seven. In the memorials with three components, usually there will be a figure of two armies ranged against each other at the bottom with the hero depicted in the fight prominently; above it will be the figure of the hero under the escort of the gods; and at the top will be an inscription highlighting the prowess of the hero in question. It is not unoften that these inscriptions provide material about contemporary events and the social life of the period.

It is evident that death in the battlefield used to be regarded

as something equal to a victorious return from battle. Stone memorials in honour of such heroic individuals are to be found in plenty throughout the length and breadth of Karnataka. The memorial is worshipped because of the belief that a person with such exploits to his credit ascended to the world of the gods. Nearly half of the inscriptions in Karnataka are inscriptions obtained from such stone-memorials which are important sources for the reconstruction of history.

Viranandi A Sanskrit author of about the 11th century, he is a Jain poet. His *Candraprabhā carita* is a *mahākāvya* in 18 cantos which gives an elaborate exposition of the Jain doctrine. Written in the usual style of the *mahākāvya* with all the expected characteristics being duly incorporated, the poem deals with the life and teachings of Candraprabha, the seventh among the Jain *tīrthaṅkar*-s. The poem mentions that Candraprabha had six other births prior to the one in which he attained the status of a *Tīrthaṅkara.* It is a poem better known for its religious tenor than for its literary merit.

Vishnudas Shirali (b 1907) An adept in the Indian classical style of music, he has made a deep study of western music as well and has given concerts during his extensive tours abroad with great success. He underwent training in western music under Hans Oppenheim. He became Principal of the Gandharva Mahavidyalya, a college of music in Lahore, in 1927.

He founded a school of Indian music in London in 1929 and ran the school till he met the famed dancer Udayashankar in Paris, after which he toured with the dancing troupe of Udayashankar in Europe, Asia, Canada and the U.S.A. as the music director of the troupe. He worked from 1939 to 1944 as the music director of the Indian Culture Centre founded by Udayashankar in Almora. Appointed music director of the Indian Films Division in 1949, he worked in that capacity till his retirement in 1962. Invited by the Society of Music Composers of the Soviet Union, he participated in the Fourth Music Composers' Conference in Moscow in 1968.

The music that he has lent to such ballets as "Discovery of India", "Dance Duet", "Labour and the Machine", and "Kirātārjunīya" is memorable. Some nationally and internationally famous documentary films like "Mahatma", "Vishnu Digambar Paluskar", "The Music of Life", and "the Music of Seasons" have excelled by virtue of the music composed for them by Vishnudas Shirali, who has also authored a few works on Indian music.

Visvesvaraya, M. (1861-1962) The architect of new Mysore and Karnataka, Mokshagundam Visvesvaraya was born in Muddenahalli, near Chickballapur in Bangalore district. Presently there is a museum at this village where many personal belongings and the correspondence of the great stalwart, engineer, planner, and humanist are preserved. It was in 1881 that he did his B.A. from Central College, Bangalore, and proceeded to Poona for his engineering studies.

He joined government service in 1884 and served in various capacities for the progress of the country. He was Assistant Engineer, Superintending Engineer, Chief Engineer, and Dewan of the Princely State of Mysore in succession for several years in each capacity. Having toured in Japan, Canada, America, and Europe to study the industrial development registered in these countries as a part of the economic progress achieved by them, he was convinced that industrialisation was the only means for development in our country. "Industrialise or perish" was his slogan. His book *Planned Economy for India* published as early as 1934 gave a comprehensive blueprint for putting Indian economy on the rails. The phenomenal achievements of *MV* in the erstwhile State of Mysore (now part of Karnataka) stand as an eternal monument to this noble son of the land. The Krishnarajasagara Dam near Mysore (see under *Kannambadi*), the Sharavathi Electricity Project, the Bhadravathi Iron and Steel Works, the State Bank of Mysore, the University of Mysore and scores of other projects and institutions in the State owe their existence to him.

The then Government of India had recommended the

name of M. Visvesvaraya to plan the water supply to the port of Aden in 1906, then under British colonial rule. He not only accomplished this task but planned the underground sewage system also for Aden. The British Government honoured him with the title of "Kaiser-e-Hind". Consultations with this doyen of Mysore was something highly cherished by other States also in India and *MV* worked for many States on many projects. The water supply schemes for cities like Hyderabad and Bangalore were worked out and executed by him. The ablest among engineers, a shrewd statesman with foresight, Visvesvaraya gave his all for the country and nobody deserved the title of "Bhārataratna" conferred on him in 1955 better than he did. His autobiographical work gives us an insight into his thinking and methods of functioning. His other work cited earlier, *Planned Economy for India,* is a detailed manifesto along scientific lines for developing the infrastructure for a meaningful planned growth of the country, the experience of several advanced countries, including Soviet Union which was then still struggling to come to its own, being the basis for the deductions of the author.

Viswanatha Author of a Sanskrit play called *Saugandhika haraṇa,* he was the contemporary of the Kākatīya king Pratāparudra II. The play, categorised as a *prekṣaṇikā,* deals with a well known episode from the *Mahābhārata.*

Viswanatha Iyer, Maharajapuram A music maestro of rare eminence in the field of Karnataka music, he had his training at the hands of Umayālpuram Swaminatha Iyer before he proceeded to Palani for further specialisation in music. A fine connoisseur of the Hindustani style of music, he occasionally rendered Karnataka music with touches of the Hindustani style. Noted for a pleasing and delightful concert which he would always provide, he was a celebrated musician of this century.

Viswanatha Mudaliar, Kasi Belonging to the latter part

of the 19th century, he distinguished himself as a Tamil playwright. To him goes the credit of authoring a few plays in Tamil with social themes as early as in 1868. It was during that year that his *Tahsildar Nāṭakām* was produced. Some of his other plays like *Ḍambācāri Vilāsam*, *Brahmasamāja Nāṭakam*, and *Discount Mālai* are didactic in nature and they portray the untoward consequences of an unregulated fast life. But it is pointed out by critics that his plays are relished more for their ribaldry and obscenities than for their didactism.

Viswanatha Sastri, Rachakonda (b. 1922) Prominent among the Marxist short-story writers and novelists in Telugu during contemporary times, he is also a playwright with a highly successful play called *Nijam* (truth) to his credit. *Alpajeevi*, dealing with the life of a petty clerk, is his first novel, published in 1952. It was the first full length novel in Telugu to be written with the technique of the stream of consciousness. *Six Liquor Stories* was his first anthology of short-stories in which the Marxist perspective came to the fore, more deeply infused into his later novel *Raju mahishi*, which holds an ironic mirror to the present day class society. *Beware, the cows are coming*, *Rattalu Rambabu*, and *The cows are gone* are among his other novels. More popular as a short-story writer, he has a few remarkable stories like "Rain", "Corner seat", "In three places", "The black goat" and "The story of Vethana Sarma" to his credit. An author with a highly individualised style, he has mastered the dialect of Vishakhapatnam district as evidenced by his works. *Govulostunnāyi jāgrata* (mentioned above), *Sommulu ponāyandi* (novels), and *Vishadam* (a play) are among his other important works.

Viswanatha Sathyanarayana (b. 1895) A distinguished Telugu poet, he had the opportunity of being a pupil of the great poet Chellapilla Venkata Sastri by the time he had completed his secondary education. Though greatly influenced by Venkata Sasrri, Sathyanaryana evolved his own style, imagination, and literary skills as an author of repute.

Among the authors in the Telugu language he occupies a place of distinction, having attempted all literary forms like drama, novel, essays, songs, and long and short poems. He has made a name as a lyricist (*bhāvakavi*) as well. Known also for a sonorous and high-flown language, he has composed a number of patriotic songs and verses, collected in his *Kinnarasānipāṭalu,* which have become very popular. Among his novels with a social theme is *Cheliyalikatta,* while his novel *Veyi Paḍagalu* (A thousand hoods) has won an award of the Andhra University. His *Viswanatha Madhyākkaralu* is a collection of a hundred verses which won an award of the Sahitya Academy in 1962. His epic poem *Rāmāyaṇa Kalpavṛkṣamu* got him the Jnanapith award in 1970. He is one of those Telugu poets who has composed poetry in the Sanskrit language also.

Vyjayantimala An exponent of the *Bharatanāṭyam* mode of classical dance, she has also specialised in the folk dances of South India. Although better known as an actress in the film world holding the top position therein for over a decade, she is a recognised authentic representative of the classical Indian dance. Hailing from Tamilnadu, she has earned the highest reputation for lyrical modes of expression, emotional acting and dramatic interpretation in the classical dance form. Highly knowledgeable in the technicalities of art, she is presently running a dance school in Madras where both the classical and traditional folk dances are taught. Her performances in India and abroad are legion and the laurels won by her innumerable.

Warangal Once the capital of the Kākatīyas *(q.v.)* who ruled in Telengana of Andhra Pradesh, it had also other names like Orugallu and Orukal. It was the Kākatīya king Rudradeva who got the city constructed. Gaṇapatideva who ruled between 1198 and 1261 shifted his capital here from Hanumakonda and got a fort of two walls constructed round the city.

The Warangal temple has a few unique features with polished and shining floor and decorated entrances on all the four sides. Specimens of Kākatīya architecture, known especially for its decorative art, are to be found in abundance here. In its neighbourhood are many other fine temples of the Kākatīya period. The Portuguese traveller Marco Polo, who visited Warangal and Hanumakonda has paid tributes to the craftsmanship of the cotton weavers of Warangal by saying that their products were as dainty as silken garments. The Sultans of Delhi overran it during the 14th century and brought it under their rule.

Wodeyars The kings of Mysore province were referred to as the Wodeyars and there were ten different kings in this dynasty. Available material is quite scanty in respect of the kings of this dynasty during the first two centuries of their rule. Cāmarāja I was the second king in this dynasty and he ruled between 1423 and 1458 A.D. as successor to Yadurāya. Yadurāya and Kṛṣṇarāya were founders of this dynasty and they are said to have been of the Yādava clan of Dwāraka. Not much is known of Cāmarāja II and III (1478-1513 and 1513-1552 respectively), the latter of whom divided the province equally among his three sons, the Mysore region falling to the lot of Bola Cāmarāja, the youngest of the three sons. This Cāmarāja IV ruled between 1571 and 1576 A.D. After the battle of Tālikoṭe in 1565 the suzerainty of the Vijayanagar empire dwindled and Cāmarāja IV stopped paying the annual tax to the Vijayanagar treasury. Cāmarāja V ruled from 1576 to 1578 and was succeeded by Rāja Wodeyar (1578-1617) and then by Cāmarāja Wodeyar VI (1617-1637). He annexed Śrīrangapaṭṭaṇa and thus extended the borders of the Mysore Province. He was the author of two works in Kannada, both in the form of commentaries in prose on *Vālmīki Rāmāyaṇa* and *Skāndapurāṇa* respectively. He patronised many men of letters. Six other members of this dynasty ruled between 1637 and 1731 when the lords of the feudal principalities were in the ascendancy and Cāmarāja VII (1731-1734) remained king only in nomen-

clature. Cāmarāja VIII had a rule which was no more propitious than his predecessor's and during his reign all the power was virtually vested in Hyder Ali. Having died without progeny, he was succeeded in 1776 by a relative of his who was still a boy and Hyder continued to be supreme quite unabatedly. Attempts were made unsuccessfully to curb the powers of Hyder, but the king's family was imprisoned in 1796 when Cāmarāja IX died. In 1799 Kṛṣṇarāja Wodeyar III ascended the throne after the defeat of Tippu Sultan, but it was Pūrṇayya, the Dewan, who held the reins of power in hand as the king was only eight years old. Apparently to contain the rebellious upsurges during this period the Britishers took over the rule of Mysore State and administered it through there commissioners like Cubbon (1834-1861), Bowring (1862-1870) and the like. Cāmarāja Wodeyar X (1881-1894) came to power after the State was restored to the Wodeyars by the Britishers who held the sway over the State from 1831. In 1881, the Britisher Gordon became Resident and C. Rangacharlu, the Dewan when Cāmarāja X was anointed to the throne. The British then vacated Śrīrangapaṭṭaṇa which was under them and shifted to Bangalore Cantonment. It was during this period that the first ever Representative Assembly in any Princely State was formed in Mysore and this Assembly with a membership of 144 was first convened in October, 1883, the year in which K. Seshadri Iyer took over as Dewan with the passing away of Rangacharlu. In 1895 Kṛṣṇarājendra Wodeyar IV assumed power and ruled till 1940 after which the last of the Wodeyar dynasty, Cāmarājendra Wodeyar, retained power till 1947.

Yadavaprakasa It is said that before becoming the preceptor of Rāmānuja, the exponent of the *Viśiṣṭādvaita* doctrine, *Y* was an Advaitin. On matters of interpretation of some crucial passages in the Upaniṣads, it seems the disciple, namely Rāmānuja, had a basic difference with the preceptor, as a result of which *Y* wished Rāmānuja ill in his scholastic studies. It is, however, said that there was rapproachment between the pupil

and the preceptor after Rāmānuja had become a *yati*. Among the known works of *Y* is the *Yatidharma-samuccaya*. Another work attributed to him is the lexicon called *Vaijayanti*.

Yaksagana An art-form in which there is an admixture of music, both vocal and instrumental, and dance, it is a unique art especially evolved and preserved in the South and North Kanara districts of Karnataka. There are certain regional variations in *yakṣagāna* art which flourishes today in both the amateur and professional theatrical modes.

The group exhibiting *yakṣagāna* art is called the *mela*. Episodes chosen from the epics and *purāṇa*-s supply the subject-matter for this art which, of late, has shot into national and international fame.

The *yakṣagāna* is staged in the open air, for which reason it is also viewed as a form of the open-air theatre, called *bayalāṭa* in Kannada. The setting of the stage is of paramount importance for this art. In an area of 250-300 square feet is the platform enclosed on three sides and covered above. On a raised seat at the back of the back stage squats the leading narrator, called the *bhāgavata*, adjacent to whom are members of the choral group. The characters enter from the left of the *bhāgavata* and exit to the right. The *bhāgavata* is the stage-director, too, besides being the chief singer. It is the elaborate paraphernalia of the character appearing on the stage which is the chief attraction of the *yakṣagāna* theatre. The variety of garments, decorative ornaments, headgears, armoury, etc., for both the male and female characters lends charm and splendour to the depiction of the themes.

The usual length of the musical dance-drama extends to about seven or eight hours, with the *Koḍangi (q.v.)* making his entrance on the stage first. He is also called the *hanuma nāyaka*. The *bhāgavata* explains through a narrative the background to the episode for delineation. It is usual for the dance-drama to open with a royal court scene. The characters are concealed behind a veil on their first entrance and it is only gradually that they reveal themselves. All characters begin their perfor-

mance with profuse, and sometimes very manly, dances. The songs which accompany these dances are always sung by the *bhāgavata* and his musical group. Dance and dialogues are alone the tasks for the characters.

Dance, music, and paraphernalia are the three principal components of *yakṣagāna* art. Meaningful efforts have been made latterly by several exponents, notably by Dr. Shivarama Karantha *(q.v.)*, to make it more elegant, artistic, and modern.

Yaksagana (Telugu) An early form of indigenous musical drama in Telugu which later developed into the *yakṣagāna* art-form is represented by what is called the *Bahunāṭaka*; This was composed by Pālkurike Somanātha *(q.v.)* during the 13th century, portraying the ten varieties of the *Śivalīlā* episodes. The *yakṣagāna* plays of Andhra which developed from this are largely descriptive in style. Initially only one artist danced and sang while rendering a story by playing all the roles in it himself. It is suggested that the term *yakṣagāna* derives from the solo player—usually a woman—wearing the costume of a *yakṣa*, while interpreting the story through song and dance. Another explanation given is that the dancer belonged to a community called the *Jakkulavāru*, and hence the name *yakṣagāna*. Corresponding forms of this art form are found in the tradition of Karnataka and Tamilnadu under the same name *(q.v.)*. The *Y* of Telugu, however, is different from these in that it is a musical play with dance. Although originally there used to be only one artiste to render dance drama in the *Y* form, subsequently many more characters have been added. This addition has brought the clown and the fortune-teller *(Yerukala Sāni)* into the fold of *yakṣagāna*. The art-form further developed into a regular dramatic dance with subjects drawn from mythology. A variety of this dance drama used to be performed by the Brahmin artists at the temples, providded that they were dedicated to the deities of those temples. The *Kūcipuḍi (q.v.)* dance-drama of later times evolved from the *yakṣagāna* art form.

Yamini Krishnamurthy Dedicated to the art of dance, she has gained an eminent position as an artiste through her excellent performances of *Bhdaratanāṭyam*, *Kūchipuḍi* and *Oḍissi*. Extremely able in bringing out the subtle distinctions among the three classical styles of dances, she is known for her skilful interpretations and great artistry. Apart from great performances in *Bharatanāṭyam* and *Oḍissi*, she has played the leading role of *Viśwamohini* in the *Kūchipuḍi* dance drama *Kṣīrasāgara Mathanam* based on the mythological legend of the churning of the ocean. The speciality of Yamini here consists in the fact that she is the first woman to play a role in a *Kūcipuḍi* dance drama in which traditionally only men play the roles. Belonging to Andhra Pradesh, Yamini obtained a Government scholarship for pursuing her studies at the Kalakshetra Dance Academy in Madras and has won great reputation. As a product of that institution, she has performed widely in India and abroad.

Yamunacarya Son of Iśwarabhaṭṭa and Ranganāyaki, and grandson of Nāthamuni, he lived during the late 10th century and the early 11th century. Also called Ālavandār, he was a great devotee of the Lord as evidenced by the many devotional lyrics authored by him. Among these are *Catuḥślokī*, *Stotra ratna*, *Śrīstuti*.

Yasodara Kaviyam A Tamil poem in 320 verses divided into 5 chapters authored by the Vel of Veṇṇāval, it belongs to about the 14th century and is usually described as an epic. This work has the immediate purpose of justifying the doctrine of Jainism and suffers from the lack of literary merit. The plot of this poem is identical with that of the *Yaśodharacarita* by Janna *(q.v.)* in Kannada. The principal message of the poem is that faith is inexorable. Incidentally, it also expresses itself vehemently against the institution of sacrifice.

Zeigenbalg (1683-1719) A Danish missionary who spent about 15 years in India during the early parts of the 18th century, he was the first to write Tamil grammar in the Latin language,

entitled *Grammatica Tamulica.* This effort served as a guideline for Beschi (*q.v.*) who later authored more works of this kind. His fame also rests on the translation of the Bible into Tamil language.

ADDENDA

Basavanna A revolutionary thinker, an ardent social reformer and a powerful poet developing a new form of Kannada poetry called the *vacana,* he is easily the most prominent among the historical personalities of Karnataka. His *vacana*-s continue to inspire the consciousness of many a social thinker of today and his poetical works are highly cherished in the field of Kannada literature even today.

Progenitor of the *vacana* movement during the 12th century, Bhakti Bhaṇḍāri Basavaṇṇa was the key figure in the comprehensive socio-cultural movement that shook the traditional society of the day at its roots. A relentless fighter against the injustices of a caste-ridden hierarchical society, he founded a new order with the characteristics of catholicism and equality for all its members. Born in a Śaiva Brahmin family of Basavana Bāgewāḍi in Bijapur taluk of Karnataka in *c.* A.D. 1139. as the son of Mādalambe and Mādirāja, he renounced Brahminism at the early age of eight by discarding all the caste marks thus infuriating his parents and relatives. He proceeded to Kūḍala Sangama where he had Īśānyadeva for his preceptor. Later he took Gangāmbike and Māyidevi for his wives.

It was when he was twenty that he arrived in Mangalawāḍa, the capital of Bijjala's principality and got employed as an accountant in the treasury. Subsequently he became Bijjala's minister in *c.* 1162. Kalyāṇa thus became the centre for Basavaṇṇa's future movement with the cult of Śaivaite devotion for its main prop. To this centre came *śaraṇa*-s from far flung provinces to participate in the debates of the *anubhava maṇṭapa (q.v.).* It was here that such stalwarts as Nīlalocane, Akkamahādevi *(q.v.),* Kakkayya, Madhuvayya, Mārayya and a host of others distinguished themselves as able exponents of

the new doctrine. People belonging to all castes, including the so called untouchables, were integrated into the new order. In fact, this was the most epoch-making characteristic of the new order. All of them composed *vacana* s in a lucid colloquial style emphasising the equality of all members of society and sharply criticising the dogma, rituals and hypocrisy of the Brahmanical order.

Known for their genuine devotional sentiment and profound novelty of ideas, the *vacana*-s of Basava are said to number almost 200,000. This is an obvious exaggeration. *Kūḍalasangamadeva* is the venerated deity mentioned in all the *vacana*-s of Basava. Among his works are the *Ṣaṭsthala vacana*, *Śikhāratna vacana*, *Kālajñāna vacana* and *Mantragopya*. *B* is the subject matter for many literary works during later centuries. Among them may be mentioned the *Basavapurāṇa*, *Basavarāja vijaya*, *Basava śataka*, *Basavastotra trividhi*, and *Basavastotra vacana*. The philosophy developed by Basava goes by the name of Vīraśaivism.